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LONDON, SATURDAY, NOVEMBER 27, 1858.

LITERATURE

Cambridge School of Art. Mr. Ruskin's Inaugural Address delivered at Cambridge, Oct. 29, 1858. (Cambridge, Deighton, Bell & Co.; London, Bell & Daldy.)

QUICK, clever, and disputatious, big with an agony of glorious words, angry, petulant, and picturesque as Mr. Ruskin must be in any mood, he cannot talk for an hour on the subject he loves so well without saying things memorable, brilliant, and sagacious. His speech at Cambridge is illustrative of the man. Full of feeling, and even of experience, delightful to listen to or to read, it must nevertheless have passed by the students of the Cambridge School of Art like a dream, a procession, or a strain of music. We can fancy the poor student of design among the audience. The pean rises; a song of Italy and the Alps,—of Titian, and Tintoretto and Veronese,—of the Queen of Sheba, the King of Israel, Cardinalian gardens, pictures, fountains, luxury of every type and nation, of the greatness and the purity of true Art,—and, of the under-working power of love, study and delight in Nature. We see the poor youth flush and strain; he grasps it now, that dear Eureka of his thought; divinely shaken, he retires from the temple, seizes his pencil, dashes at his card; but his hand is unsteady, a fume as of wine is in his head, the bright figures dance and flutter and elude his sight. A mere Teufelsdröckh sermon is the song to him; sensuous yet unsubstantial, dazzling yet obscure; exquisite for play, barren for work. Mr. Ruskin's function is, in truth, poetic. To excite by daring words, to light by flashing fires, to soothe or stir, to awe or raise—these are the offices of a faculty like his. But not to teach. He sings of Art as no man save himself can sing; in the far humbler office of teacher he must be content to yield his place.

We seldom read Mr. Ruskin without reward. His present discourse we have read with a singular pleasure. It is, of course, a fragment,—broken and brilliant, as a shattered Venetian vase—one-sided, crabbed, and often wanting in liberality of genius. With quaint audaciousness, Mr. Ruskin defends his habit of self-contradiction, finding in assertions which common people complain of as inconsistent with each other a subtle and unperceived harmony of thought. "Some of my hearers this evening," he says, "may occasionally have heard it stated of me that I am rather apt to contradict myself. I hope I am exceedingly apt to do so. I never met with a question yet, of any importance, which did not need, for the right solution of it, at least one positive and one negative answer, like an equation of the second degree. Mostly, matters of any consequence are three-sided, or four-sided, or polygonal; and the trotting round a polygon is severe work for people any way stiff in their opinions. For myself, I am never satisfied that I have handled a subject properly, till I have contradicted myself at least three times." For the occasion, Mr. Ruskin is content to be allowed to contradict himself only once, and, of course, he does it so cleverly that the contradiction amounts to nothing.

Opinions which find utterance in the caves of Denmark Hill, on Titian, Tintoretto, and Veronese as expressed against the claims and performances of the great Roman school of painting, are not our opinions, nor those of any one having eyes for all styles of beauty and sympathies for all earnest and religious art. On the mode of conducting Art-education in this

country—where the people possess no innate sense of beauty like the Italian, no natural and born delight in colour like the Moors, but where everything has to be taught, tastes, principles, and love—we are also often at issue. But we read an adversary so fresh and earnest with respect, and differ from him—when we must differ—not without regret. How is Art to be created among us? This question rises round us from a thousand lips. The merchant asks it thinking of the profits on flowered silks, the statesman speculating on foreign competition, the philanthropist dreaming of popular enlightenment, the artist doating mainly on the beautiful. Mr. Ruskin gives us an opinion.—

"Many of us, perhaps, are under the impression that plenty of schooling will do this; that plenty of lecturing will do it; that sending abroad for patterns will do it; or that patience, time, and money, and good-will may do it. And, alas, none of these things, nor all of them put together, will do it. If you want really good work, such as will be acknowledged by all the world, there is but one way of getting it, and that is a difficult one. You may offer any premium you choose for it—but you will find it can't be done for premiums. You may send for patterns to the antipodes—but you will find it can't be done upon patterns. You may lecture on the principles of Art to every school in the kingdom—and you will find it can't be done upon principles. You may wait patiently for the progress of the age—and you will find your art is unprogressive. Or you may set yourselves impatiently to urge it by the inventions of the age—and you will find your chariot of Art entirely immovable, either by screw or paddle. There's no way of getting good Art, I repeat, but one—at once the simplest and most difficult—namely, to enjoy it. Examine the history of nations, and you will find this great fact clear and unmistakable on the front of it—that good Art has only been produced by nations who rejoiced in it; fed themselves with it, as if it were bread; basked in it, as if it were sunshine; shouted at the sight of it; danced with the delight of it; quarrelled for it; fought for it; starved for it; did, in fact, precisely the opposite with it of what we want to do with it—they made it to keep, and we to sell."

Mr. Ruskin thinks that, as a people, we have no delight in beauty—that our women have no taste, no pleasure even in the loveliness of dress. Of this strange assertion he is good enough to supply the following illustration and commentary:—

"We have made a great fuss about the patterns of silk lately; wanting to vie with Lyons, and make a Paris of London. Well, we may try for ever: so long as we don't really enjoy silk patterns, we shall never get any. And we don't enjoy them. Of course, all ladies like their dresses to sit well, and be becoming; but of real enjoyment of the beauty of the silk, for the silk's own sake, I find none; for the test of that enjoyment is, that they would like it also to sit well, and look well, on somebody else. The pleasure of being well dressed, or even of seeing well-dressed people—for I will suppose in my fair hearers that degree of selfishness—be that pleasure great or small, is quite a different thing from delight in the beauty and play of the silken folds and colours themselves, for their own gorgeousness or grace. I have just had a remarkable proof of the total want of this feeling in the modern mind. I was staying part of this summer in Turin, for the purpose of studying one of the Paul Veroneses there—the presentation of the Queen of Sheba to Solomon. Well, one of the most notable characters in this picture is the splendour of its silken dresses: and, in particular, there was a piece of white brocade, with designs upon it in gold, which it was one of my chief objects in stopping at Turin to copy. You may, perhaps, be surprised at this; but I must just note in passing, that I share this weakness of enjoying dress patterns with all good students and all good painters. It doesn't matter what school they belong to—Fra Angelico, Peru-

gino, John Bellini, Giorgione, Titian, Tintoret, Veronese, Leonardo da Vinci—no matter how they differ in other respects, all of them like dress patterns; and what is more, the nobler the painter is, the surer he is to do his patterns well. I stayed then, as I say, to make a study of this white brocade. It generally happens in public galleries that the best pictures are the worst placed: and this Veronese is not only hung at considerable height above the eye, but over a door, through which, however, as all the visitors to the gallery must pass, they cannot easily overlook the picture, though they would find great difficulty in examining it. Beside this door, I had a stage erected for my work, which, being of some height, and rather in a corner, enabled me to observe, without being observed myself, the impression made by the picture on the various visitors. It seemed to me, that if ever a work of Art caught popular attention, this ought to do so. It was of very large size; of brilliant colour, and of agreeable subject. There are about twenty figures in it, the principal ones being life size: that of Solomon, though in the shade, is by far the most perfect conception of the young king in his pride of wisdom and beauty, which I know in the range of Italian art; the Queen is one of the loveliest of Veronese's female figures; all the accessories are full of grace and imagination; and the finish of the whole so perfect, that one day I was upwards of two hours vainly trying to render, with perfect accuracy, the curves of two leaves of the brocade silk. The English travellers used to walk through the room in considerable numbers; and were invariably directed to the picture by their *laquais de place*, if they missed seeing it themselves. And to this painting—in which it took me six weeks to examine rightly two figures—I found that on an average, the English traveller who was doing Italy conscientiously, and seeing everything 'as he ought,' gave about half or three quarters of a minute; but the flying or fashionable traveller, who came to do as much as he could in a given time, never gave more than a single glance, most of such people turning aside instantly to a bad landscape hung on the right, containing a vigorously painted white wall, and an opaque green moat. What especially impressed me, however, was that none of the ladies ever stopped to look at the dresses in the Veronese. Certainly, they were far more beautiful than any in the shops in the great square, yet no one ever noticed them. Sometimes when any nice, sharp-looking, bright-eyed girl came into the room, I used to watch her all the way, thinking—'Come, at least you'll see what the Queen of Sheba has got on.' But no—on she would come carelessly, with a little toss of the head, apparently signifying 'nothing in this room worth looking at—except myself,' and so trip through the door, and away."

And from this point, in one of those bold contradictions which he would have us accept as clothing to celestial unities of idea, he flings off into a glorification of those lands and races which have known no Art, but have loved liberty and piety, and known how to become a nation. Listen to the singer—content, for a time, not to ask the old question of what it proves or disproves:—

"I was strangely struck by this great fact during the course of a journey last summer among the northern vales of Switzerland. My mind had been turned to the subject of the ultimate effects of Art on national mind before I left England, and I went straight to the chief fields of Swiss history: first to the centre of her feudal power, Hapsburg, the hawk's nest from which the Swiss Rodolph rose to found the Austrian empire; and then to the heart of her republicanism, that little glen of Morgarten where first in the history of Europe the shepherd's staff prevailed over the soldier's spear. And it was somewhat depressing to me to find, as day by day I found more certainly, that this people which first asserted the liberties of Europe, and first conceived the idea of equitable laws, was in all the—shall I call them the slighter, or the higher—sensibilities of the human mind, utterly deficient; and not only had remained from its earliest ages till now, with-

out poetry, without Art, and without music, except a mere modulated cry; but, as far as I could judge from the rude efforts of their early monuments, would have been, at the time of their greatest national probity and power, incapable of producing good poetry or Art under any circumstances of education. I say, this was a sad thing for me to find."

He goes further, to fare better and worse:—"From Morgarten and Grutli, I intended to have crossed to the Vaudois Valleys, to examine the shepherd character there; but on the way I had to pass through Turin, where unexpectedly I found the Paul Veroneses, one of which, as I told you just now, stayed me at once for six weeks. Naturally enough, one asked how these beautiful Veroneses came there; and found they had been commissioned by Cardinal Maurice of Savoy. Worthy Cardinal, I thought: that's what Cardinals were made for."

After all, however, it turned out, on inquiry, that our good Cardinal was not so very "worthy"—being, in truth, but a Piedmontese sort of Leo the Tenth or Stanislaus, very fond of pictures, though of a kind which in our days are generally kept under lock and key. So, by-and-by, the oracle winds himself up the sunny Turin road into the Cardinal's deserted garden, and thus describes and moralizes:—

"Well, the Cardinal, this great encourager of the arts, having these industrial and social theories, carried them out in practice, as you may perhaps remember, by obtaining a dispensation from the Pope to marry his own niece, and building a villa for her on one of the slopes of the pretty hills which rise to the east of the city. The villa which he built is now one of the principal objects of interest to the traveller as an example of Italian domestic architecture: to me, during my stay in the city, it was much more than an object of interest; for its deserted gardens were by much the pleasantest place I could find for walking or thinking in, in the hot summer afternoons. I say thinking, for these gardens often gave me a good deal to think about. They are, as I told you, on the slope of the hill above the city, to the east; commanding, therefore, the view over it and beyond it, westward—a view which, perhaps, of all those that can be obtained north of the Apennines, gives the most comprehensive idea of the nature of Italy, considered as one great country. If you glance at the map, you will observe that Turin is placed in the centre of the crescent which the Alps form round the basin of Piedmont; it is within ten miles of the foot of the mountains at the nearest point; and from that point the chain extends half round the city in one unbroken Moorish crescent, forming three-fourths of a circle from the Col de Tende to the St. Gothard; that is to say, just two hundred miles of the Alps, as the bird flies. I don't speak rhetorically or carelessly; I speak as I ought to speak here—with mathematical precision. Take the scale on your map; measure fifty miles of it accurately; try that measure from the Col de Tende to the St. Gothard, and you will find that four chords of fifty miles will not quite reach to the two extremities of the curve. You see, then, from this spot, the plain of Piedmont, on the north and south, literally as far as the eye can reach; so that the plain terminates at the sea does, with a level blue line, only tufted with woods instead of waves, and crowded with towers of cities instead of ships. Then, in the luminous air beyond and behind this blue horizon-line, stand, as it were, the shadows of mountains, they themselves dark, for the southern slopes of the Alps of the Lago Maggiore and Bellinzona are all without snow; but the light of the unseen snow-fields, lying level behind the visible peaks, is sent up with strange reflection upon the clouds; an everlasting light of calm Aurora in the north. Then, higher and higher around the approaching darkness of the plain, rise the central chains, not as on the Swiss side, a recognizable group and following of successive and separate hills, but a wilderness of jagged peaks, cast in passionate and fierce profusion along the circumference of heaven; precipice behind precipice, and gulph behind gulph,

filled with the flaming of the sunset, and forming mighty channels for the flowings of the clouds, which roll up against them out of the vast Italian plain, forced together by the narrowing crescent, and breaking up at last against the Alpine wall in towers of spectral spray; or sweeping up its ravines with long moans of complaining thunder. Out from between the cloudy pillars, as they pass, emerge for ever the great battlements of the memorable and perpetual hills: Viso, with her shepherd-witnesses to ancient faith; Rocca-melone, the highest place of Alpine pilgrimage; Iseran, who shed her burial sheets of snow about the march of Hannibal; Cenis, who shone with her glacier light on the descent of Charlemain; Paradiso, who watched with her opposite crest the stoop of the French eagle to Marengo; and underneath all these, lying in her soft languor, this tender Italy, lapped in dews of sleep, or more than sleep—one knows not if it is trance, from which morning shall yet roll the blinding mists away, or if the fair shadows of her quietude are indeed the shades of purple death. And, lifted a little above this solemn plain, and looking beyond it to its snowy ramparts, vainly guardian, stands this palace dedicate to pleasure, the whole legend of Italy's past history written before it by the finger of God, written as with an iron pen upon the rock for ever, on all those fronting walls of reproachful Alp; blazoned in gold of lightning upon the clouds that still open and close their unsealed scrolls in heaven; painted in purple and scarlet upon the mighty missal pages of sunset after sunset, spread vainly before a nation's eyes for a nation's prayer. So stands this palace of pleasure; desolate as it deserves—desolate in smooth corridor and glittering chamber—desolate in pleached walk and planted bower—desolate in that worst and bitterest abandonment which leaves no light of memory. No ruins are here of walls rent by war, and falling above their defenders into mounds of graves: no remnants are here of chapel-altar, or temple-porch, left shattered or silent by the power of some purer worship: no vestiges are here of sacred hearth and sweet homestead, left lonely through vicissitudes of fate and heaven-sent sorrow. Nothing is here but the vain apparellings of pride sunk into dishonour; and vain appanages of delight now no more delightful. The hill-waters, that once flowed and flashed in the garden fountains, now trickle sadly through the weeds that encumber their basins, with a sound as of tears: the creeping, insidious, neglected flowers weave their burning nets about the white marble of the balustrades, and rend them slowly, block from block, and stone from stone: the thin, sweet-scented leaves tremble along the old masonry joints as if with palsy, at every breeze; and the dark lichens, golden and grey, make the footfall silent in the path's centre."

This is picturesque description of a very high class. Like a poetical commemoration, too, it may be suggestive even to artists of a noble and subtle turn; but we can safely fancy the poor scholar of the Cambridge School of Art wondering what it can have to do with his particular trade, or how it will help him to compete against the superior beauty of French ribbons or Venetian glass.

The Afternoon of Unmarried Life. By the Author of 'Morning Clouds.' (Longman & Co.) *Encore les femmes!* exclaims Alphonse Karr in his last novel. In this sedate, didactic volume, dedicated to "unmarried gentlewomen of England," the dried rose-leaves are gathered to make a sweet perfume when they can no longer charm by shape and beauty. Perhaps it may console some of the women in the "afternoon of unmarried life" to be told how wise and excellent and useful they still are, or may be,—but it is mortifying to be told at the same time that after the age of forty a woman is dispensed from being ornamental, and that she is no longer expected to be beautiful. Shade of Ninon de l'Enclos! Happy were you in having no book of consolation in the

afternoon of unmarried life; you who could write so gracefully to St. Evremond the first day when you put on spectacles. We confess to having read this book with increased sympathy for the subject of it, and much depression of spirit on our own account. Suppose any one were to advise himself (as the French have it) to write such another book for the consolation of bachelors in their evening of life? They would never be able to stand it; till thus put forth, they were only dimly conscious how comfortless they were, but after the pitiless insight of a book like this they could no longer blind the fact,—and the result must be, either that they would call, "Jermingham—Jermingham, bring me my garters," or else fling themselves on their knees before cook or housemaid and entreat for the sake of St. Charity to be married up from this remorseless doom! Till now we never guessed how much consolation women needed for not being married. Valentines then, after all, embody the true happiness of life; the mythology of the bride-cake is a true religion, and Hymen the only Pagan deity who has held his ground. This 'Afternoon of Unmarried Life' is a depressing book; written with the best of intentions, with evident kindness of heart, a great deal of highly cultivated taste, and not a little talent, it is still a book to make sad the heart that reads it. The tone of its sympathy has a tendency to enervate rather than render heroic,—there is an exclusion of the air and space which every life, however dull or monotonous, possesses,—there is a *finality* in the tone which is inexpressibly and subtly depressing. In every fresh day of actual life there springs a fresh untried possibility—"the game is not up,"—the most destitute wretch that walks the streets has a spring of hope in the "possibilities," which, like the breath in his body, help him to sustain the pressure from without. Were his amount of misery demonstrated and regularly authenticated, and the chances of his deliverance accurately calculated and displayed before him, he would sink down crushed with despair at once. The tender, plaintive tone in which the 'Afternoon of Unmarried Life' assumes "the sunless sky" under which women must expect to live, is far worse than any dimness over worldly hopes and prospects as sent by Providence. Women may not be always strong or wise, but they are "heroically fashioned,"—and it is an appeal to their strength, and not to their weakness, that will be likely to cheer them and to raise up those who have sunk down "wearied with the greatness of the way." If women might only be let alone, and be delivered from all the patent medicines and steel chin-stays that are manufactured for them, they would be more likely to grow in strength. To be weak is the only true misery for either men or women,—an appeal to their courage will give them more strength and hope than the most eloquent and pathetic catalogue of their woes. Whilst thus protesting against the flat key in which the book is toned, we do not deny much good writing and many excellent suggestions in it; but they do not compensate for what in our opinion is a radical fault.

Eulogium (Historiarum, sive Temporis). Edited by F. S. Haydon. Vol. I.

Historia Monasterii S. Augustini Cantuariensis. By Thomas of Elmham, formerly Monk and Treasurer of that Foundation. Edited by Charles Hardwick, M.A. (Published by the Authority of the Lords Commissioners of Her Majesty's Treasury.) (Longman & Co.)

LIKE ocean drift about a coral forest, the materials of English history, thrown up irregularly

by circumstances, are accumulating around the old dry narratives of our forefathers. Here, for instance, are two more of the Chronicles published under sanction of the Master of the Rolls, admirably prepared by Mr. F. S. Haydon and Mr. C. Hardwick,—the *Historical Compendium*, a work often cited by writers, and 'Master Thomas of Elmham's History of Canterbury,' a narrative which, though confessedly a compilation from Bede, William of Malmesbury, and the muniments of St. Augustine's Monastery, throws considerable light on points which history must not overlook. Mr. Haydon's task is as yet incomplete, and we content ourselves for the moment with little more than an announcement of its appearance. So far it is carefully and competently produced, and we rejoice to find the son of an eminent man seeking and winning distinction in this useful and honourable field of endeavour. By-and-by we shall have more to say about him and his work. To-day we devote our columns to Thomas of Elmham's curious record of the Monastery of St. Augustine at Canterbury.

Thomas of Elmham's Chronicle, like nearly all other English chronicles, begins with an abridgment of Bede, incomparably the greatest writer of Anglo-Saxon times. He is like the Specular Chamber in Bentham's prison. Whatever avenue you traverse you are sure, if you look backwards, to find it terminate in him. Contemplated apart from his contemporaries and immediate successors, he appears to possess no extraordinary merit; for his industry, his narrative powers, and even his vigorous style are clouded, if not eclipsed, by the dense vapours of superstition which settle on every part of his writings. Still, his Ecclesiastical History is a fountain of living water in the arid desert of the seventh and eighth centuries, at which all who travel over it are but too happy to drink. So thought our friend Thomas of Elmham, whose narrative would shrink to very sorry dimensions if drained of all the succulent juices derived from Bede.

But a monk living at Canterbury in the stately and almost regal seclusion of Augustine's Abbey could hardly fail to have his feelings influenced and his thoughts deeply coloured by the cloistral memorials around him. When he walked forth from his cell at dawn or evening he beheld before him a wilderness of arcades, galleries, corridors, turrets, altars, chapels glittering with marble, and blazing with many-coloured lights. Over all rested an air of primitive antiquity, and the names of Bertha, Liudhard, Augustine, and Ethelbert seemed to pass like echoes through aisle and transept. A man with a genius for history, in spite of the hindrances of monastic vows, would, under such circumstances, have given birth to a glorious Chronicle; but Thomas had very small capacity, and, therefore, found congenial employment in recording the squabbles of his brethren with their odious rivals of Christchurch, or the still more truculent Gregorians. These are things, however, which we must not despise, if we would understand our ancestors. Rough, rude, ignorant, sanguinary, and pious by turns; now inspired by longings to pierce the mysteries of the universe, and now knocking each other on the head to obtain a monopoly of burying corpses; they yet from time to time displayed unequivocal tokens that within their square Teutonic skulls the might and majesty, the wisdom, greatness, and glory of England lay in embryo.

Nearly all antiquaries have a certain portion of the monkish spirit in them, and are dominated by monkish theories. Thus, Mr. Hardwick, the editor of Thomas of Elmham, appears to believe that the ark of our civilization was

borne hither on the shoulders of Augustine and his monks. We do not share his way of thinking. The foundations of our civil polity, of our municipal institutions, of our laws, and therefore of our whole social system, had been laid by other hands before the arrival of the Roman missionaries. But they, also, when they came, had work to do, work suited to their peculiar qualifications, and they performed it with untiring perseverance. This was not so much to make known the doctrines of Christianity, as to establish the rule of St. Benedict, and build up the ascendancy of Rome. To discuss the questions connected with this fact would be to enter upon a wide field, much wider than is supplied by Thomas of Elmham's labours. Following in his footsteps, we shall confine ourselves very much within the limits of his proper province, which was to make known by what means St. Augustine's Monastery, diminutive at first, expanded till it covered sixteen acres of ground, while it possessed estates falling little short of 12,000 acres, with towns and villages, numerous churches and hamlets, and a large serf-population situated on its domains.

Perhaps, if critically examined, the history of all monastic establishments would be found to be stained with fraud, forgery, violence, hatred, malice, and all uncharitableness. This, at any rate, is the case with that of St. Augustine's Abbey. Many, if not most, of its ancient charters and privileges were fabricated by its abbots to augment or secure their temporal possessions, or to aid them in carrying on the war of independence against the princely Archbishops of Canterbury. These, as Primate, at the outset, of all England, naturally claimed jurisdiction over St. Augustine's Abbey; but the abbots rejected their authority as of more modern origin than their own, and acknowledged obedience to no one but the Sovereign Pontiff. The Saxon converts from the worship of Odin must have been greatly edified by the wars of the rival monks, whose hostility towards each other was quite as fierce and unrelenting as that which was carried on, in after-ages, by the Papacy, in the plenitude of its power, against heretics.

Many modern historians imagine they discover in the monastic orders more sympathy with liberty than in the secular clergy. This appears to us a very fallacious theory. By mere accident, the monks may have favoured the growth of independence; but, as a rule, the secular clergy, cultivating more habits and enjoying more rights in common with the nation, were far better disposed to promote its welfare. The monks were the Pope's body-guard at Rome and the chief instruments of his power abroad; and it was by them principally that Hildebrand and his successors forged those spiritual chains by which they held for ages the mind of all Europe in subjection. The transition from the immensity of the result to the littleness of the means is startling. On the grand field of history, we find kings and emperors kneeling submissively at the Pontiff's footstool. When we blow away the dust, and peer between the leaves of monastic annals, we find that the weapons by which triumphs so mighty were achieved consisted of purple and gilded manuscripts, silken copes, silver crucifixes, palliums glittering with gems, bags of saints' bones, chips from Aaron's rod, fragments of the true cross, phials of Virgin's milk, and green feathers from the wings of the Angel Gabriel.

Thomas of Elmham, when enumerating the possessions by which St. Augustine's was sanctified, seems rather to be describing the paraphernalia of a necromancer than the treasury

of a monastery. Gregory understood well the art of producing effect on the imagination of barbarians. His monks, when they addressed the people, looked like so many incarnations of the rainbow, muffled in silken hoods, with garments of variegated and brilliant hues, embroidered and fringed with gold, and flashing on back and breast with jewels. The abbot made his appearance to the profane with a mitre towering upon his head, and wielding the episcopal crosier, both mystical symbols of we know not what. In after ages, as faith and earnestness declined, the passion for trifling interpretations increased. The monks sought to attach wonderful meanings to every article of their own costume, as we see by the ingenuity of Thomas, who in the first decade, as Mr. Hardwick quaintly expresses it, of the fifteenth century, applied himself gravely to extract significance from the ancient contents of the Vestiarium. Having given a curious list of the manuscripts sent over to Augustine by St. Gregory, he passes on to the vestments, which still existed, he says, in his time, in which case they must certainly have had an odour of antiquity about them. First among these was a cope of sapphire or azure silk, bordered with gold, and adorned on the upper part of the breast with precious stones. Next follow two purple copes of pure silk, likewise encrusted with gold and gems; three copes of pure silk, variegated with figures in white and gold on a purple ground; one chasuble of pure silk, likewise purple in colour, embroidered with gold, and sparkling on the back with jewels. So much for the garments themselves. They were very gorgeous, it must be owned, and well adapted to inspire the minds of our ancestors with admiration. But their astonishment could hardly fail to be increased if they proceeded further, and sought to penetrate the truths hieroglyphically signified by these material integuments of the outward man. Thomas is eloquent on this part of the subject. Nor were these primitive ornaments, he says, and insignia of "our monastery, without a mystery; for by the single cope of sapphire or azure is to be understood the unity of the Christian religion; by the two purple copes and chasuble of the same colour we are given to understand that Christ, when choosing his seventy disciples, and sending them forth two by two, before his face, to all those places whither he himself should afterwards come, said, 'Wherever two or three are gathered together in my name, there am I in the midst of them.'" In this vein our chronicler proceeds much further than we can venture to follow him. While speaking of the fate of the cups and vases presented by the Sovereign Pontiff to "our monastery," he suggests a curious idea of the vicissitudes of those times. The vessels were all of gold and silver, metals ever dear to monks, whether for the refreshment of the eyes or the lining of the pocket. But when the fifteenth century dawned, Time had completely overshadowed these precious relics with his wings, so that they could nowhere be found. Respecting their fate historians gave contradictory accounts; some relating that when "the most impious Danes" burst into the Lathes of Kent, the Augustinians concealed their vases and chalices in some place so secret that it could never afterwards be discovered. Others maintained that they were preserved till the time of William the Norman, when Abbot Ægelsine, before he fled to Scandinavia, hid them but too effectually through fear of that tyrant, who confiscated the whole property of the monastery, and then appointed to preside over it a certain monk called Scotland. There existed, however, a third version, according to which

St. Gregory's gifts survived to the age of Richard the First, when they were seized to make up the sum demanded for that monarch's ransom by the Duke of Austria.

But the most characteristic feature in the Canterbury Chronicle is the history of the contest between the Augustinians and the monks of Christchurch respecting the right of sepulture, upon which all the wealth and power of the monastery were founded. The idea that formed the corner-stone of this spiritual edifice is not yet extinct in Christendom. The abbey and its lands were universally admitted to belong to heaven, and by a very intelligible process of reasoning that which so evidently belonged to heaven soon came to be regarded as a part of heaven itself. Hence in a superstitious age the belief grew up that by being interred in so holy a soil men really obtained admission among the blessed. To what extent the abbots and monks laboured in establishing such a belief in the public mind, it is not easy to determine; but we may infer without any breach of charity that they did their utmost to bring men into this way of thinking. When the notion had been firmly rooted, riches flowed in upon the monastery in a perpetual stream. The monks died and were buried there,—and as they were supposed to be holy men, the worthy Jutes of Kent, having deposed their idols and taken to the new faith, hoped to obtain some share of their holiness by getting into posthumous contact with them. It must be obvious that among fierce and ignorant sinners repentance when it came, generally towards the close of life, would produce an inclination to part with terrestrial wealth, especially when they could no longer enjoy it, in order to secure for themselves a place among the saints in Paradise. Another feeling also contributed its influence: if Hope keeps us company through life, and refuses to quit us even when we die, so also does Vanity. People love to be buried near kings and conquerors of the earth who have made secret places for themselves; and so the good folks of Kent were eager to have their remains deposited in the same sacred dust with Bertha and Liudhard, Ethelbert and Augustine, and all the other kings and archbishops who should ever wield the sceptre and crozier in that kingdom. Every year added to the melancholy beauty of the place. Sepulchre and cenotaph, urn and column, glowing in the light of painted windows, or gleaming afar through silent cloisters and shadowy archways, imparted to the whole scene a venerable aspect, over which breathed the poetry of death. Accordingly, the fame of the Monastery speedily overpassed the limits of Ethelbert's realm, and inspired kings and nobles throughout England with the wish to purchase a resting-place for their bones somewhere in its consecrated grounds.

It was perfectly natural that the rival monks of Christchurch, with the Archbishop at their head, should view with jealousy the mortuary privileges of the Augustinians, at once so pleasing and so profitable. Through long and anxious years did they tax their ingenuity to discover some means of turning a portion of such fertilizing springs into their own domains: "Archbishop Cuthbert at length resolved to strike a blow in favour of his priory. As he felt his end approaching, he gave utterance to a scheme, 'long cherished,' says the adverse chronicler, 'in his treacherous bosom—a scheme most deadly, serpentine, yea even matricidal,'—which was to bind his family of monks by a solemn oath that they would neither divulge the fact of his illness nor his death, and would abstain from all public celebration of his obsequies until the body had been interred for several days. The funeral bell, however, tolled at last; and when the monks of

St. Augustine's, with the Abbot at their head, proceeded to assert their ancient right of burying the departed prelate, they found to their intense annoyance that the work was already done. The same 'vulpine' policy was adopted, we are told, on the death of Bregwine, the next archbishop; and although Jambert, his successor, who was formerly Abbot of St. Augustine's, and who in that capacity had led an armed band of monks against the sister institution, was himself eventually interred according to the primitive regulations, those regulations were never permanently re-established,—nor, as may be readily conceived, was the 'opprobrious' conduct of the Christchurch monks forgiven or forgotten."

Considered by themselves the proceedings of these belligerent corporations might not perhaps deserve much attention; but as illustrations of the working of the monastic system, they become invested with importance and interest. The various religious orders—Benedictines, Gregorians, Cluniacs, Franciscans—throughout England as well as the rest of Europe, were from the beginning actuated by an exclusive spirit. When men entered a monastery, they ceased to regard themselves as citizens of the State, or even as members of the Christian Church, and dwarfed themselves into Hieroduli, the slaves of abbots, or at least of monastic founders. A strange revolution was brought about in their minds. They considered it their bounden duty, not only to promote the welfare of their foundation—this would have been pardonable, if not allowable—but by every species of imposture to invest it with pre-eminence over all others, and to hunt down their rivals with pertinacious ferocity. The events connected with the development of this intellectual phenomenon constitute a distinct phase in the history of modern Europe. Mr. Hardwick, in his able Introduction, supplies us with some curious particulars respecting the rival establishments of Canterbury. Having observed that Thomas of Elmham fully believed in the genuineness of all the "privilegia" of St. Augustine's, he adds,—

"that doubts had long been felt by others more directly interested in the question.....In their struggle with the English Primate during the twelfth century it was contended on his side that nearly all such documents were open to very grave suspicion, which at length found utterance in a formal challenge directed to the abbot and monks of St. Augustine's, who were called upon to show their 'privilegia' in public, and so vindicate the claim which they put forward to entire exemption from the rule of the Archbishop. The challenge was declined, however, once and again, amid the taunts and laughter of the Christchurch monks, who asked exultingly if truth was fond of corners, or if possessors of a genuine document were likely at such a crisis to shrink from public examination. After long delay, the matter was submitted to the judgment of the Pontiff, who issued a commission empowering certain persons to visit St. Augustine's, inspect the ancient privileges, and forward to him their report. Again, however, the inquiry was delayed, as Gervaise tells us, on account of the 'invincible tergiversation of the monks,'—or, as the rival chronicler implies, from dread lest in the presence of a mighty concourse of 'temerarious' spectators who had rushed to St. Augustine's, any damage should befall the precious instruments. At length the scruples of the Augustinians were completely over-ruled by the authority of fresh commissioners, the Bishop of Durham and the Abbot of St. Alban's, in whose presence they exhibited the more important of their 'privilegia,' while others in the mean time had been forwarded to Italy for the personal inspection of the Pope. These latter were the bulls of Boniface the Fourth and Agatho, which, according to Thorne, must ever be esteemed the 'privilegia primaria' of the convent. In their absence, the commissioners were allowed to examine only two more of the principal charters,—one being the 'privilegium' of King Ethelbert,

and the other that of St. Augustine, while the rest of their more boasted grants, so far from being placed before the judges for inspection, were from prudence or from other motives steadily ignored."

Thomas of Elmham's Chronicle was cut short, not in the usual way by death, but by promotion,—so that it is clear he did not take to authorship for love, but for some advantages he hoped to gain by it. He completed considerably less than one-fourth of his design, and that, moreover, the least valuable part. We may infer, however, from his brief glances at the Lollards, which are replete with proofs of the most vindictive hate, that his prejudices would have been brought more vigorously into play had he proceeded. As it is, he has only supplied us with a mass of documents, which though sometimes valuable, are but a very imperfect substitute for a continuous narrative.

Mr. Hardwick, the editor, has performed his part ably upon the whole. We discover, however, in his very first page, that his acquaintance with the early history of the British Church, as well as with the condition of England under the pagan Saxon kings, is somewhat imperfect. He appears to think that the Teutonic conquerors either extirpated the natives or reduced them to the condition of slaves, than which no mistake could possibly be greater. In many parts of the country the Britons lived in the midst of the Saxons and Angles, occupying one half of a city or town, while they occupied the other, joining them in military expeditions, as when they united with the Angles in their famous attack upon Wessex, and meeting with them freely to discuss points of theology. It will probably be very long before even scholars permit a just appreciation of our early annals to take possession of their minds. Dryness and insipidity have been generally believed to possess an indefeasible right to Anglo-Saxon times, which yet abound, more perhaps than any other part of our history, with that wildness, freshness, and originality which we usually regard as the qualities best calculated to seize upon the imagination.

Trinidad: its Geography, Natural Resources, Administration, Present Condition and Prospects. By L. A. H. de Verteuil, M.D.P. (Ward & Lock.)

Now that public attention is being again drawn to our West Indian dependencies, any authentic information relative to their condition, government, and resources is of special value. M. de Verteuil is a Trinidadian, and though he argues the labour question from a planter's "stand-point," and contrasts rather too significantly a protective with a free-trade policy, and *ante* with *post-slavery* times, we are bound to say that his book, so far as his own island is concerned, is full and able. We may dispute some of his facts, and not always agree with his conclusions,—but his depositions, it must be remembered, are those of one to the sugar-manor born. The island of Trinidad itself, according to the author's own showing, if not as flourishing as Barbadoes or Antigua, cannot be cited as an example of the commercial misery caused by emancipation. Its exports, like those of Demerara, have lately increased to their former averages. The imports, too, have increased; and it is admitted that the morality of the West Indian islands is infinitely higher than during the times of slavery. The instances of witchcraft and Obeahism to which the author refers as indicative of the degradation of the negroes might be urged with equal force to the prejudice of civilization in England, and are not to be weighed for one moment against the fact that the number of churches and chapels

and schools in the West Indian islands is far greater than it was sixteen years ago. M. de Verteuil does not "pretend to say there has been no progress whatever," nor that it can be expected the present generation should be exempt from the vices contracted during slavery. He only means "to express a conviction that more progress ought to have been made, and particularly that the habits and character of the negro population ought to have improved in a greater ratio." The corrective measures which the author proposes for the relief of Trinidad and the West Indian islands are, equalization of the sugar duties, equal subsidizing of all religious denominations, Government education, Government grants for the encouragement of agriculture and immigration, taxes for the repression of petty trading in towns, penal laws against incendiarism, and the confederation of the islands under a uniform system of law and government. At present the West Indian colonies form six distinct governments:—Demerara and Trinidad are Crown colonies; the Bahamas, Jamaica, Antigua and the Virgin Islands, Barbadoes and part of the Leeward Islands form the other four. The colonies are entirely independent of each other,—the laws and government in each unlike,—the practice in the several law courts dissimilar,—and such representation as exists is entirely disproportionate. Tobago, with its 16,000 inhabitants, has the same number of public officers as Jamaica, and, besides, its House of Assembly and legislative rights.

Practically, the relations of these islands are as remote as if they were divided by oceans rather than by seas and bays; the inhabitants of Trinidad, for instance, being better acquainted with events in Europe, and even in China, than with what happens in the Bahamas or Jamaica.

One of the objects of the author in writing his book is to make Trinidad better known to its inhabitants. He laments that the school-boys of Trinidad may give the names of the chief rivers and the position of the principal towns in Great Britain, France, and even in Russia and China, but they are quite as ignorant as we ourselves were of the names of the Guataro and Oropuche, or through what country the Caroni has its course. If they know that San Fernando exists, they cannot tell if it lie on the west or the east of the island; and what is sadder still for the statistical mind of M. Verteuil to reflect upon, the schoolboys of Trinidad "do not know what are the agricultural products of their country, or whether the quantity of sugar exported is 35,000 or 56,000 hogsheds." Lovers of statistics, botanical, ornithological, geological, industrial, or parliamentary readers who are not deterred by encyclopedic appearances we can refer with confidence to this useful volume.

Diary of a Journey from the Mississippi to the Coasts of the Pacific with a United States Government Expedition. By Baldwin Möllhausen. With an Introduction, by Alexander von Humboldt, and Illustrations in Chromo-Lithography. Translated by Mrs. Percy Sinnett. 2 vols. (Longman & Co.)

A Preface from the pen of Humboldt is a favour of which any book might be proud. Five times only has Kosmos so spoken to the world in eighty years, and this in a country which has borrowed from Rome the fashion of prefaces by way of compliment and introduction. Herr Möllhausen ought to feel grateful; for though his book is graphic and useful, neatly composed and prettily illustrated, it has few pretensions to literature, and none at all to science. Just such a "Journey" is this as six out of any seven

touring and adventurous Englishmen could write; no better, no worse; with no more skill in the grouping of scenes, no more life in the detail of events. The States desire to possess a second imaginary line of railway to the Pacific; a southern line to balance the Whitney project or the possible Canadian extension, and Lieut. Whipple starts on a survey. Herr Möllhausen, catching the passion for discovery which has sprung so late—and yet so strongly—in the Prussian people, proposed to join the Expedition as draughtsman, hoping to see wild life and gather rare plants on the way. His request was at once granted. Lieut. Whipple crossed the great continent and drew his plans. This "Diary" is a German record of the trip.

We give an Indian scene to show our Naturalist's powers as a painter of nature:—

"Hitherto you have been travelling through woods interspersed with prairies, now there lie before you prairies varied by occasional patches of wood. When you come within a few miles of the Sans-bois Creek, however, you see signs of a more vigorous vegetation: you come upon fences, corn-fields and herds of cattle, and frequently catch a glimpse through the trees of a log-house. If you follow the road into the forest that forms the broad border of the Sans-bois, you will hear, at almost every hour of the day, the strokes of a smith's hammer, falling briskly and regularly on the glowing iron and the anvil beneath it, as long as the industrious cheerful smith is able to wield it. Following the sounds of the forge, you find your way through herds of sleek, well-fed cows and oxen, who are reposing comfortably across your path, and are not at all inclined to allow themselves to be disturbed in the very pleasant occupation of chewing the cud; you come soon to a clearing, and to the paling of a farmyard, in the middle of which rises a rough but well built log-house; some Indian children are wallowing about before the door, and a haughty-looking cat is observing their proceedings, while his own large polygamous family is picking up a living about the yard; a cleanly dressed Indian woman is following her domestic occupations, her dark earnest eyes continually turning to her youngest darling, rolling there in the grass; some large dogs are stretched out in the shade of a tree, and would enjoy completely the sweets of idleness, were it not for the trouble of snapping occasionally at a tiresome fly. But unweariedly the mighty hammer continues its strokes, so that the little smithy trembles again, and the bellows draw long deep breaths. The wayfarer lingers, and almost fears by his entrance to disturb the pretty picture; but at length, tying his horse to the nearest tree, he approaches the paling, and immediately a heap of grunting members of the household, who have been sunning themselves voluptuously on the other side, scuffle snorting away in their fashion announcing his approach. The signal of alarm is now given, the dogs spring up and rush at the stranger—the children make for the house-door—baby turns round curiously in its mother's arms—the hens flutter away into the bushes, and the cock, by an arrogant cackling, expresses his opinion of the intrusion. Somehow the alarm that has been sounded finds its way into the smithy; bellows and hammer stop, and a sooty Indian advances to the door, and extending his hand with a friendly 'How do you do?' invites the stranger to enter his abode, while his assistant, a blue black negro, leaves the fire to take care of itself to welcome the unexpected visit from a white man. In the mean time the train has come up; visitors make their appearance one after another at the little farm, and begin to look about them for eggs, milk, butter, chickens, and such like dainties, for which they gladly pay high prices, and the eyes of the Indian woman sparkled at the sight of the cash, for already in her mind's eye she sees the pretty stuffs and gay ribbands which this unlocked-for windfall will enable her to procure. The Indian smith sells the travellers some head of cattle, a wagon-load of maize, and is even induced without much difficulty to accompany the expedition as guide, as far as Gaines Creek, on

the frontier between the lands of the Choctaws and Chickasaws."

In another strain, we have some account of back-wood and trapper life. Leroux, Carson, and Fitzpatrick, trappers in the wild regions of the Rocky Mountains, enjoy a fame like that attaching to some of the Iroquois and Choctaw chiefs. Gentlemen who make voyages in their studies and ladies who complete the grand tour of a strawberry-bed, cannot resist the fascinations of this reckless battle of life and nature:—

"Many years ago, when the white men who had seen the Rocky Mountains might still have been counted, and only very few of the prairie Indians knew the use of fire-arms, Fitzpatrick had one day, got separated from his companions, and was pursuing his game alone in the wilderness. As ill-luck would have it, he was seen by a war party of Indians, who immediately prepared to give chase. There was not the smallest chance of escape for him, but the young hunter made a feint of running away, in order, if possible, to gain time. He happened to know that these savages, who as yet were little acquainted with the use of fire-arms, had several times, when they had taken white hunters prisoners, put the muzzle of their rifles close to their breasts, and fired them by way of experiment, to see what would come of it. He therefore thought it prudent to extract the bullet from his, and then continued his flight. The Indians followed, and very soon overtook him, and then they disarmed him, and tied him to a tree. One of the warriors, who, it appeared, understood how to pull a trigger, then seized the rifle, placed himself a few paces in front of the owner of it, took aim at his breast and fired; but when the Indians looked eagerly through the smoke towards Fitzpatrick they saw that he was standing safe and sound in his place, and he quietly took out of his pocket the bullet he had previously placed there, and tossed it to his enemies, who were all amazement. They declared he had arrested the bullet in its flight, was invulnerable, and a wonderful conjuror, and what was more, that some great misfortune would most likely befall the tribe, if they did not set him free immediately, and they therefore cut his bonds, and made off as fast as possible, leaving Fitzpatrick free to go where he pleased. The three old backwoodsmen had hundreds of such anecdotes to relate, but they never talked of them in a boastful style, but told quite simply and truly, even the most terrible adventures, merely as interesting reminiscences of bygone times."

We have also some notes on Carson:—

"The renowned Kit Carson had stood, as faithful friend and companion, by the side of Colonel Frémont in his laborious journeys and valuable investigations in the Far West. He is the son of a Kentucky man, who also in his time distinguished himself as a hunter, and in the wars with the Indians gained a considerable reputation. Young Kit or Christopher Carson, when a boy of fifteen, found his way to Santa Fé, and through New Mexico to the silver and copper mines of Chihuahua, joining a trading caravan, in which he afterwards engaged himself as waggon driver. At seventeen he undertook his first excursion as a trapper, proceeding with a party of fur hunters up the Rio Colorado of the west; and the success that attended his first adventure redoubled his ardour for this kind of life, in spite of its many perils and hardships. He returned to Taos, and then accompanied another trapper party to the sources of the Arkansas, and thence southward to the Rocky Mountains to the rise of the Missouri and the Columbia. In these regions he remained eight years, and gained the character of an excellent shot, a skilful trapper, and a most trustworthy guide. His courage, sagacity, and perseverance became so well known, that in all attacks on the Indians, and other dangerous undertakings, his services were always in requisition. He was once, for instance, engaged to follow with twelve companions the trail of a band of sixty Crow Indians, who had stolen some of the trappers' horses, and he overtook them, creeping up, unperceived, with

his comrades to where the Indians had halted at an abandoned fort. The horses were tied up only ten feet from the fort, but the determined little party cut the thongs, attacked the Indians, and returned in triumph with the recovered booty, and moreover, with a Crow scalp, which an Indian who accompanied Carson had helped himself to. In another skirmish with the savages, Carson received a bullet in his left shoulder, which shattered the bone; but that was the only serious accident he ever met with, though so continually in danger. As the trappers pass their lives in a country where there are no laws but such as people make for themselves, the most peaceable man cannot always keep out of quarrels which, not unfrequently, come to a bloody termination, and Carson once had a difference of this kind with a Frenchman. In the course of some squabble that had arisen, as such things mostly do, about a mere trifle, the Frenchman declared that he had horsewhipped many an American, and that, in fact, they were good for nothing but to be horsewhipped. Carson hearing his nationality thus insulted, answered, as he himself was but a poor specimen of an American, the Frenchman had better get his whip and try upon him. A few violent words followed, and then each seized his weapons, mounted his horse, and prepared to put an end to the dispute by a peculiar kind of duel. At the moment agreed upon they rode furiously at one another, the Frenchman armed with a rifle, while Carson had only a pistol; but he was too quick for his antagonist, and when the horses' heads nearly touched, delivered his fire, and sent a bullet into the other's brains before he had time to take aim. Another moment, and he would infallibly have fallen by the better weapon of the Frenchman."

These extracts may suffice. Of course we have for the thousandth time a description of the drinking and gaming houses of San Francisco, a trip to the mines, a drawing of the *Wellingtonia gigantea*, and a sentimental sea-voyage.

A Summer and Winter in the Two Sicilies.
By Julia Kavanagh. 2 vols. (Hurst & Blackett.)

THAT fiction can be agreeably written—and memoirs pleasantly compiled—without descriptive power on the part of a writer, seems to us curiously illustrated by this book. Its subject and the name of its author are calculated to raise expectation, since the picturesque books on the Two Sicilies are few, and Miss Kavanagh's meritorious novels are already many; but expectation will not in this case be fulfilled. Miss Kavanagh's ground is limited, being chiefly confined to Sorrento, and to a glance at Palermo, of which she appears to have seen as little as possible. Within the restricted sphere of observation, however, she does not appear to have seen clearly, nor to distinguish finely, when foreign scenery and manners are her topic. So careless is she in orthography at times, as almost to raise the question whether she understands Italian,—and who that is conversant with her scene will not be bewildered on being told that the Neapolitan church-music at *festas* is "generally excellent?"—on finding the gardens at Palermo, which border the drive to the *Giardino Inglese* planted by her with *cedars*?—and the *Via Toledo* transformed into a *wide street*? Similar flaws in accuracy abound; and when such is the case, let the writer's style possess what flow and colour it may, an unsatisfactory impression of insecurity is sure to be the result. Mrs. Wollstonecraft's 'Letters from Norway,' Madame Dudevant's 'Winter in Majorca,' Mrs. Butler's 'Year of Consolation,' all books in class akin to Miss Kavanagh's, are in their several manners as different as the faces of their writers; but in all of them we look through a clear glass, and admire something which no former friend has

hitherto shown us. Miss Kavanagh's telescope—besides exaggerating and diminishing familiar objects with a caprice the theorem of which we have not found—has cloud on its lenses.

Such being, we are sorry to say, our general report of the new book on a rich subject, by an agreeable writer, it would only be irritating were we further to criticize in detail, and to point out how many of the myriad novelties which rise up in the path of every new traveller in Italy have been overlooked.—Perhaps the most individual portion of Miss Kavanagh's volume contains her experiences of female life and manners at Sorrento. Of these we will give a few:—

"It is difficult indeed to express strongly enough the inveterate reserve of the Italian character, for to let lodgings to you is by no means to admit you even remotely into a sort of intimacy. And when Baron —, without solicitation, and through pure, gratuitous kindness and courtesy, opened his private chapel to us, the act created great astonishment in the person who gave us the news. It was, he assured us, quite an infraction of the family habits of strict privacy. I believe the motive of the distinction was simply that we were Irish. Baron — is a gentleman in appearance and manner. His wife, who is known for her charity and goodness, is an amiable woman. Their daughters are handsome, but painfully shy. I once succeeded in drawing one so far out, that she went and fetched me her cat to look at; but it was a solitary triumph which I did not enjoy twice—cat and mistress relapsed into their primitive coldness. Countess — is another specimen of Sorrento aristocracy. She is of an ancient historical family, well known in the province, but misfortunes have reduced her sadly. She wears cotton dresses, and literally lives by letting apartments. The world is the world everywhere. Speak of her to her townsmen, and they will smile and say, 'Ah, she is of an old family—very old; but poor thing, she is so poor!'

* * Baron — and his friend Countess —, for they keep an exchange of formal visits, represent the two extremes of the Sorrento aristocracy; Donna Raffaele comes between. We became acquainted with her this season, and she shows as strong a desire to see and frequent foreigners as Countess — to keep aloof from them. Donna Raffaele is of good birth, and the wife of an independent gentleman; they reside in a neglected mansion with their thirteen children, and do not seem to care a pin about their pedigree. We received a little while ago a first visit from Donna Raffaele; she came accompanied by her eldest daughter, stayed an hour, talked, and laughed, and acted too, as if she had known us all her life. 'Gossip,' she said to our servant Maria, who had shown her in, 'do not forget what I told you.' Maria nodded significantly, went out, and stayed away so long that we thought she would never come back. In the meanwhile, Donna Raffaele gave us the history of a remarkable illness, told us about her two daughters, who were nuns; about her eldest son, who was in business, and doing well; and made all sorts of naive confessions with a simplicity which I thought very pretty. The Italian way of reckoning time differs from ours, and to count French fashion is a little mark of style. But what did Donna Raffaele care about style? She wore a handsome watch, but she took good care to inform us it was a useless ornament, and with a joyous laugh at her ignorance, she declared it might hang by her side for ever and she be none the wiser. She was no more ashamed of her poverty than her ignorance. She was always in good health, she said, because she was always busy, and she was always busy because she had a large family and only one servant. Maria at length returned. She entered the drawing-room with the familiarity usual here in servants, and the following little dialogue took place between her and our visitor. 'Well, Gossip,' said Donna Raffaele, 'have you got it?'—'No, signora; yet I went where I told you, and even to another place; but there was no getting it.' Donna Raffaele fanned herself and looked annoyed. 'How

very tiresome,' she said; then turning to us, she added, explanatorily, 'I wanted a little minestra, to-day.' We consoled with her on her disappointment; but it was very difficult to procure vegetables in Sorrento. 'Oh, very,' said Donna Raffaele. A little while after this she rose and left, and Maria received other directions concerning another errand on the way down to the street-door, but this time it had no reference to vegetables. 'How is Donna Raffaele your gossip?' I asked, when she was gone.—'She stood by my two nieces, now in Heaven, when they were confirmed. Oh! we are quite closely related.'"

Here are some sweeping illustrations of marriage in the Two Sicilies, including a true story (on the authority of Miss Kavanagh's oracle, one Carmela) which has a curious resemblance to the legend commemorated by Mr. Browning in his poem of 'The Picture and the Bust.'—

"The restrictions which make solitude in the world painful to ladies do not apply with equal force to women of inferior rank; few of them, whether they marry or not, leave the world; they have plenty to do in it and seem quite satisfied with their lot. Carmela, having had no broken matches, has given me but scanty information concerning popular courtships and marriages. The parents settle the match between themselves, and then refer to the young people; I need not say that in England the young people settle it first, then refer to the old. However, compulsion is, I believe, quite out of the question. The marriage being agreed upon by all parties, it is solemnized either in the open day, a proceeding held shameless, barefaced, or at twilight, when the bride steals out to church, escorted by a few friends. She is dressed in her best, has plenty of chains and rings, and wears a gold spadella and flowers in her hair. We once met one of these decorous twilight brides, and very pretty and modest she looked, leaning on the arm of her father, who gravely scattered sugar-plums to the boys in the street. She was going to the cathedral, and the bridegroom was invisible. In Rome they make sure of being never seen, by marrying at four in the morning which must make the wedding-day feel rather tedious. The Sorrento sposa does not leave her new home for a week, during which she is all but invisible; after this she appears once more, and acts her usual part. I am sorry to say that Italian wives are not very happy. Their husbands rarely trust or honour them; they treat them like children, and are as jealous as Turks. An Italian wife rarely knows the price of anything, not even of meat or vegetables, for it is the man who buys, even in the middle-class. A Roman wife told me that when she married, she could not have five baiocchi without her husband's knowledge. He was kind and fond of her, but mistrustful and jealous. In Sorrento, and in all the south, it is still a rule that peasant women, though taught how to read, must not know how to write; the reason is obvious; if these frail and dangerous creatures knew how to write, they would indite love-letters at once."

Here follows Carmela's thrilling story:—

"A widower married a middle-aged woman; from her marriage-day that woman never left her husband's house. There was a church opposite their door, and she never crossed the street to enter that church and hear mass; her husband went, and she stayed at home; and this had lasted something like twenty years. When Carmela mentioned the facts, witnesses, who could not be mistaken, confirmed the story. The man was also harsh to his only son by a first wife, and was liked by no one; he was only an enriched peasant, but he had the spirit and the domestic tyranny of any feudal old Cenci. His wife must have stood in mortal fear of him, for he neither looked her up, nor stayed within to watch her. His will was stronger than bolts or bars, and imprisoned her like gates of adamant."

The "obvious reason," the data, and the deductions in the above passages, all more or less denoting "foregone conclusion," are strange in one so fair as the authoress of 'Women in France' has proved herself to be. How is it

that people who have been so pleasant elsewhere so often "make a poor hand" of Italy?

A Handbook of the Cotton Trade; or, a Glance at the Past History, Present Condition, and Future Prospects of the Cotton Commerce of the World. By Thomas Ellison. (Longman & Co.)

The arguments of the orators and writers on the great question of our cotton supplies are excellent—up to a point. They show, beyond all dispute, that a scarcity of cotton is a great national misfortune. It is only when they proceed to discuss the subject of a remedy that they fall into quackery and bad political economy. Raw cotton is three-halfpence a pound dearer than it was five or six years ago. Pleasant speakers at public meetings have presented this fact under so many aspects that most persons know that it is by no means so trifling as it sounds. It has been said that it implies a sum taken out of the pockets of the English people, without return, equal to all that the income-tax collector exacts. It indicates a lessened consumption of cotton,—a partial stoppage and falling off in the profits of a branch of national industry so vast as to overshadow all others. Who would not wish for cheap cotton, and feel thankful to the writer, or speaker, who could tell us how to procure it? Gentlemen who undertake to show us this, attribute the high price to increased consumption, and like causes. Manchester politicians, however, who are the practical exponents of Adam Smith, scarcely require to be told that the profits of producers are never permanently raised by an increased demand; for if they were, they would be more fortunate than their neighbours, which competition must prevent. If growing cotton were really better than cultivating sugar or rice, it is certain that no sugar or rice would be cultivated in Alabama or South Carolina. This, then, cannot be the cause. But it is sometimes said that American cotton-land is scarce. A glance at the table at p. 22 of Mr. Ellison's work will at once dispose of this plea. In the nine cotton-growing States, in which only six millions of acres are employed, there are thirty-nine millions of acres susceptible of being employed in cotton cultivation. The third suggestion made by Mr. Ellison and the party he represents is, a rise in the price of slaves. Our Quaker friends must excuse us if we seem flippant in asking what portion of the increased value of a slave-cultivation can form an ingredient in the price of a pound of cotton—supposing the slave to be worth 30*l.* more than he used to be, and that considered merely as a producing machine, he will last thirty years? It is, of course, not the interest of the price of a slave, but, if anything, the cost of his daily maintenance which could possibly be appreciable in such a fine calculation.

The fact is, that the marvel sought to be explained is no marvel at all. Cotton is, like all other articles of agricultural produce, subject to fluctuations in its value, to rises and falls in price, of more or less duration. It is, however, in this respect infinitely more steady than hops or vines, and far more steady than corn or potatoes, and other articles of still greater importance. United States cotton has been much cheaper than it is now; but it has also been much dearer. Since 1834, its average price per pound in particular years has been as high as 10*d.*, and as low as 4*d.* Its average last year was 7*d.*, which was the average of 1850, and was below that of 1839. In 1845 and 1848, years to which the Cotton Supply Association look back with a natural regret, the American cultivators declared that they were

working their estates at a loss, and bewailed their troubles like the British farmer under similar circumstances. They are now, we presume, better satisfied; but in spite of the dismal anticipations of the cotton agitators, lower prices must inevitably come round again.

The cotton agitation affords a curious evidence of the very little progress that has really been made in the popularization of the great truths of free trade. The arguments against the alleged encouragement of slave-grown products, which were so ably disposed of by Lord Macaulay in his speech on the sugar duties some years ago; the doctrine of the danger of depending upon supplies of foreign products; and a score of other notions, which we had fondly imagined that Englishmen had abandoned with their old absurd protective system, are suddenly come into fashion again, and are even found in the mouths of high political authorities. We are no longer told to look to the cheapest market; but to regard the moral or political bearings of our purchases, and to encourage our own colonies and possessions. The certain effect of unrestricted competition in bringing to market the best and cheapest article is no longer talked of; but Governments are to be stimulated to assist; gratuitous irrigation is to cure the natural defects of climate; and bounties are hinted at. The millowners of Lancashire are taunted with their "apathy" in not assisting in the discovery of other cotton districts, and the development of its cultivation all over the globe,—forgetting that great principle of division of labour, whose moral is, that the world is best served by every man's attending to his own business. The functions of a cotton-spinner and those of a cotton-grower have none but a fanciful identity. The tailor or woollen-draper may even more reasonably be reproached for not turning his attention to sheep-breeding than the millowner for neglecting the study of cotton cultivation in India. Improvement, if any, can of course only be expected from the researches and experiments of botanists, or of those whose business it is to grow cotton for profit, and not of English politicians, millowners, and philanthropists, who have generally little acquaintance with the subject. These reproaches, however, have so far aroused the millowners and others as to induce them to form a Cotton Supply Association, whose Report is published in the Appendix to this work. From this we learn that the Association has "given a general countenance and encouragement" to "schemes of projected cotton farms in all parts of the world." A "numerous and important deputation" of their members have waited on the Government to urge the appointment of a Commission to "develop the resources of India," and to borrow money for making railroads, tramroads, and works for irrigation. They have also distributed seeds gratuitously, given a prize for an essay, and spent a large sum in printing it. They suggest the encouragement of an export demand for cotton in various countries; announce their intention of "lending aid and assistance" to other places in cleaning and pressing and providing means of conveyance to market; and having obtained some information concerning the cultivation of cotton in the South Seas, they declare their regret "that the inadequacy of the funds at their disposal forbids their entering upon the responsibilities which are involved in developing this valuable opening." The rashness and want of faith in commercial enterprise, and the unreasonable reliance upon Government assistance, which all this displays are lamentable. The Committee, which has already expended a considerable sum without any visible result, call earnestly

for more funds, and express "surprise at the apathy" of the millowners, who they consider "ought to have been the principal supporters of the Association." Our surprise, we confess, is altogether the reverse.

The opponents of the late East Indian Government found in its alleged neglect of cotton cultivation an effective weapon; but the charge was certainly unjust. Sound political economy would assuredly not require a Government to meddle with such matters; but the East India Company had no traditions that forbade it, and the hopes held out promised a large increase of revenue. The cry for Indian cotton is no new thing. As early as 1788 the Company resolved to give every possible encouragement to its growth and improvement. They exported to India screws for making bales, and distributed seeds throughout the peninsula. Since then, and up to a very recent period, they have pursued this object with scarcely any intermission. Bounties have been offered again and again, reports taken from all the collectors, and printed information for improvements printed and distributed wholesale. Drawbacks of internal and sea duties have been granted to encourage the export of cotton from India. In 1813 and 1814, the Company brought a number of American planters to the country, with New Orleans sawgins. As late as 1840 they employed Capt. Bangles to travel in the Southern States of America, and procure seeds, agricultural and mechanical implements, and again hired planters; after which they again instituted experimental culture on a large scale in all the three Presidencies. Among the latest of their manifold efforts, was the gratuitous distribution of two hundred American cottage sawgins among the three Presidencies, and the offer of a premium of five hundred pounds for an improved cotton-dressing machine, adapted to native use. Add to this, the long and unceasing efforts of private enthusiasts, like Mr. Shaw, in Dharwar. The Company, in fact, employed all the devices on which the Cotton Supply Association now so confidently rely, expending money far more lavishly than any private association can do. The result is absolutely nothing. Indian cotton continues to be used only for the coarsest cloth, and still constitutes but a trifling proportion of the quantity we consume. Even the war period, when American cotton was prohibited, failed to introduce Indian cotton into much greater use; and all the favouring of Indian cotton by differential duties under our old protective tariff was equally ineffectual. The conclusion in the mind of a free-trader is irresistible. American cotton continues to be imported because the advantage in production is found on the whole to be in its favour. Bad roads in India are said to impede supplies; but there are railways through cotton districts, and most are near the sea. Imperfect land tenures are also alluded to; but these have, at all events, not prevented the cultivation of indigo, or even of Assam tea, from reaching a flourishing state. Mr. Ellison cites, we believe, the true reason, in the opinion of the late Dr. Royle, that the "great extremes of heat, of dryness, and of moisture render the Indian climate unfitted for the production of cotton of such quality as we receive from Georgia and Sea Island. This defect, it is contended, may be mitigated by artificial irrigation; but artificial irrigation is costly. All defects of climate may, of course, be removed by costly artificial means; but a wise people will first devote their capital to the production of those things in which they have a natural advantage. Private enterprise will always discover these things the most speedily and surely. The stimulants of Cotton Supply Associations, and even

of Governments, where they are not merely useless are invariably mischievous.

NEW NOVELS.

The Laird of Norlaw: a Scottish Story. By the Author of 'Margaret Maitland,' &c. 3 vols. (Hurst & Blackett.)—*The Laird of Norlaw* is a provoking book: it opens admirably; the first half of the first volume is written with power and skill. The interest, although it has slackened, does not fail through the first volume; but after the departure of the eldest son for Australia, the story falls to pieces: space and time are consumed in details, and conversations about things and people entirely indifferent and secondary; the unity of interest is lost, it runs to waste in the sands and shallows of irrelevant incidents. The character that promised best falls into abeyance—the Mistress of Norlaw, with her sternly repressed jealousy and Spartan self-repression, with her quick, proud temper and her deep, though narrow affections;—a character true and noble in its very imperfections, which the authoress makes no effort to fill up with any plaster casts of the lacking virtues. That such a character should be left comparatively idle is a great defect in the story. Mary of Melnar, the object of her husband's early passion, is a failure, and the romance that surrounded her situation is entirely lost. There is not the smallest interest excited for her. A beautiful Scotch girl, the only daughter of an old and widowed father, elopes with a foreigner and leaves no trace of where she is gone. She neither writes for forgiveness nor shows the least shade of natural affection or yearning for the old father whom she has abandoned: so far as we are told, she never made an effort to learn whether he was alive or dead. She has left her home and all trace of her is lost. *The Laird of Norlaw*, the husband of "the Mistress," is represented as having left his family and ruined his own affairs by going through the world to look for her, to tell her that her father has forgiven her and left her his estate. He cannot find her; but his youngest son, who is intended to be the type of a dreamy youth of genius, devotes himself to the search after his father's death. The only shadow of reason being, that if she is really dead and has left no descendants the estate belongs to him and his brothers, although it is wrongfully held by a more distant kinsman, who has contrived to get the family of Norlaw into his power. The son goes on his travels—Mary of Melnar is found, transformed from the beautiful, heartless Scotch girl into a foolish fantastic old French woman, speaking a wonderful dialect of Frenchified English; not one quality does she show to excite the reader's sympathy. After being a disobedient daughter, she is arbitrary in sacrificing her own child's happiness to an absurd idea of poetical justice. She is both tiresome and foolish, and excites sentiments in the reader of dislike and impatience. Melnar himself, the relative who holds the estate in the interim, who at first seemed to assume the dimensions of a feudal enemy, dwindles into a mere knavish attorney, who allows his claws to be cut and his teeth drawn without a struggle, and who has no invention or device for his own defence. Nearly all the second volume is taken up with the squabbles of his family and the improbable introduction of a French governess; who, though she turns out Mary of Melnar's daughter, might as well have staid away, for any help she gives the story. The climax of the book, the achievement to which a father and son had devoted their life and prosperity—the restoration of this Mary of Melnar to her father's house and lands, is transacted like the murder of an old French tragedy off the stage, and there is not even a description of it given—the reader is left to learn it by the faintest hearsay. The return of the eldest son of "the Mistress" from Australia is equally ineffectual, encumbered, too, by the introduction of a character who has nothing to do with the story. The winding up that it cannot be readily gathered up. Mary of Melnar, with her French sentiment and want of all sense, makes a scene in which she attempts to give her daughter, Désirée, the little French governess, to the eldest son of the Mistress, in full family con-

clave, without having previously ascertained whether he would have her, but quite aware that her daughter loves the younger brother who has asked her in marriage. In real life such a woman and mother would be detestable; but in a novel, to have her put forward without any blame, and rather as an estimable person than otherwise, is contrary to all the laws of idealism, and in a novel one expects that people will at least be interesting. Of course, there are traits of character and delicate touches of description scattered here and there—Mrs. Oliphant could not write a book without them; but it is a disappointment to find a book beginning so vigorously coming to so poor a conclusion. The fatal necessity of three volumes spoils many stories, and makes them, like spindly, overgrown plants, hardly able to stand.

Maud Bingley. By Frederica Graham. 2 vols. (Bell & Daldy.)—A novel by a young lady—peopled by young officers instead of young clergymen. It is dull, very dull, and if readers find themselves stranded high and dry at the end of the first volume, they will have our sympathy. Maud Bingley is a good young woman living with a rich uncle and aunt who do not sympathize with her; her aunt is very disagreeable, but does not go the length of persecuting. Maud Bingley has only a dull life, not a dangerous one. The story drags as slowly as a rainy day at a country inn. One of Maud Bingley's difficulties is about going to church. Bankside was two miles away from any church—Maud could only walk one—but it was with many compunctions and no small fear of being wrong in her judgment that she decided on accompanying Mrs. Murray every Sunday afternoon to St. George's (Windsor). She hoped it was not wrong, she trusted it might be right, she could not feel it was her duty to remonstrate with one so much older than herself on the score of having out a carriage, &c. The above is the average, there are two volumes of similar strain, it shows a skill in beating out dullness to a length we had not imagined practicable. The young officers who are the heroes all walk about in minuet time, and the reader would have some difficulty in recollecting their calling, only that some of them are killed and wounded in battle. Readers who want a book to sleep over may try 'Maud Bingley.'

Redmarsh Rectory: a Tale of Life. By Nona Bellairs. 3 vols. (Skeet.)—This is a sentimental, High-Church novel by a sentimental young lady, with "a very good conceit of herself." She had better have kept to working Ecclesiastical cushions or embroidering altar-cloths. It is remarkable that when men write a High-Church novel they always trouble their young clergymen with scruples about the lawfulness or, at least, the advisableness of clergymen taking wives, and if under the stress of fiction the hero is allowed to fall in love, the lady dies of consumption, or else the young man himself is carried off by some interesting illness induced by his devotion to his parish. When a young lady is the painter of men and morals, the young curates, though, of course, models of beauty and heavenly grace, and all the excellence of practice and precept that can be distilled out of the Rubric and the Thirty-nine Articles, fall in love with the angelic heiress who has been created, and described, and endowed for their benefit with all the virtues under heaven, and who for their sake has refused the nobility and gentry for miles round. A parsonage covered with roses, daily church-going to a church rejoicing in candles on the altar, and a churchyard turned into a flower-garden, make up the Paradise of most of the novels written by High-Church young ladies. 'Lallah Rookh' and 'Loves of the Angels' have had their day; the lamp-black and Lucifer fascinations of the 'Corsair' and 'Lara' have lost their charm with the young women of England, and it is only necessary to read their novels to see the high opinion they have of clerical deserts. In 'Redmarsh Rectory,' however, the rule is somewhat varied. A young curate, not yet in full orders, wins the love of the peerless Laura Beresford. Though an unexceptionable young baronet is his rival, they are engaged to be married, but a difficulty rises up. He has all along had a mysterious sorrow, as the reader is aware, though the lady is not. At the eleventh

hour he writes a long letter to Laura, in which the mystery explodes, destroying her prospects and shattering her peace of mind for ever. He has already been married, and is by no means sure that his wife is dead! Touched with remorse, he sets off to Sicily to make inquiries about her, but a railway accident interrupts his journey—he is fatally injured. Laura and her father come to his death-bed, after which they go in search of his wife, their only clue being her Christian name. They discover that she had been dead three years before her husband appeared to the reader, so Laura is relieved from her fear "of having loved a married man." She adopts his child, and after an interval begins a life of perfect happiness, at the age of twenty-three, with the inestimable baronet whom she had formerly refused. The curtain drops on a sweet marriage, with six bridesmaids, and the loveliest wedding-dresses, in the county church: it is the son of Laura's first love who is become a young clergyman! He is of course marrying the loveliest girl in the parish. The story, such as it is, is written in an ecstatic style of nonsense, the characters are endowed with all the beauties of wax-work figures, but have no further resemblance to life. To read books like 'Redmarsh Rectory' is like being condemned to feed on bad confectionery. If young ladies could find something else for their idle hands to do, it would be a blessing to readers.

OUR LIBRARY TABLE.

Weeds and Wild Flowers: their Uses, Legends, and Literature. By Lady Wilkinson. (Van Voorst.)—A sensible book containing a history of our native plants is a desideratum in English literature. In this volume Lady Wilkinson has only attempted to write the history of a few. Many of her descriptions are interesting enough, and will be enjoyed by a certain class of sentimental, ignorant, and indolent, would-be naturalists; but it is not the book to do healthy botanical work. The botanical part of the work is, in fact, but indifferently done. Whilst even the legends and literature are not complete, and we were going to add, that the uses are useless. But the great use to which our plants were put in olden times was to cure diseases; and a more absurd chapter could hardly be written in human history than the belief of our forefathers in the powers of these weeds and wild flowers, unless perhaps we except modern homeopathy. It does not appear, however, that Lady Wilkinson thinks the faith of our ancestors in these agents at all objectionable. She gravely tells us that a portion of lint steeped in nettle juice, and applied to the nostril, was regarded by Dr. Thornton as an effectual remedy in scurvy, gout, and jaundice,—whilst thirteen or fourteen nettle seeds, "ground to powder and taken daily," effected a cure "in that most distressing disease, the goitre." The less active the real properties of plants are, the more imaginary virtues appear to be attributed to them. Lady Wilkinson omits most of our poisonous and medicinally really useful plants, as the meadow saffron, the hemlock, the henbane, the deadly and garden nightshade, and the monkshood. Some of these are the most beautiful of our wild plants, and a few pages might have been usefully added in this volume on the danger of mistaking them for other plants. Nevertheless, the book is prettily got up and contains some pleasant reading.

The Poetical Works of the late Richard Furness, with a Sketch of his Life. By G. Calvert Holland, M.D. (Partridge & Co.)—The reputation of Richard Furness, Dr. Holland tells us, has hitherto been confined to his native hills and the wild districts of Derbyshire. He was originally a carrier's apprentice at Chesterfield, and, at fourteen years of age, began to write humorous poems; soon after he attempted musical composition, and found not a few admirers; next, he volunteered to preach Wesleyanism to the people in the neighbourhood of Chesterfield; fourthly, he became a soldier, though still continuing to deliver his sermons, one of which was heard and praised by Dr. Adam Clarke. Ultimately, however, he broke from his Methodist friends, joined the Establishment, set up in business for himself, eloped with a young lady, passed through a number of worldly vicissitudes,—singing to himself and his friends all the

while,—and died at a green age in 1857. His principal poetical productions are, 'The Rag-Bag' and 'The Astrologer,'—both elaborate, clever, and characteristic. 'The Rag-Bag' contains a good deal of fancy, satire, and pointed invective. 'The Astrologer' is a tale of almost purely local colouring, and is somewhat wearisome reading, besides being throughout emphatically imitative. Taken as a whole, however, the writings merit preservation, and Derbyshire especially is indebted to Dr. Holland for his discriminating though enthusiastic memoir, as well as for the pains at which he has been to collect and arrange the works of the Eym poet. From 'The Astrologer' we choose a specimen—the portrait of the seer himself:—

Where stood Old Sydrach by his tripod rare,
Sunk were his eyes, his bony limbs were bare;
White were his locks, and long; his heavy brow
Hung, rock-like, threatening crag and stump below.
A yellow girdle bound his stony vest,
The golden buckle glitter'd on his breast;
His grizzly beard stood forward on his chin,
And gave a savage grimace to his grin:
While, as he roll'd his eyes around the place,
Memento mori wrinkled in his face.

How quaintly ingenious was the imagination of Richard Furness, a few lines from 'The Old Year's Funeral' will show:—

Spring showered her daisies and dews on his head,
Summer covered with roses his shaggy head;
And as Autumn emblazoned his bodiless form,
Winter wore his snow shroud in his jaquard of storm;
For his coffin-plate, charged with a proper device,
Frost figured his arms on a tablet of ice:
While a ray from the sun in the interim came,
And daguerrotypied neatly his age, death, and name.

Richard Furness left many friends and admirers, who will be gratified by the publication of this volume.

The Struggles of a Village Lad. (Tweedie.)—Of all the Temperance publications we have read, and their name is Legion, this little work appears to be one of the most likely to command attention. It is not only tolerably free from twaddle, but has a certain literary merit. The struggle is of an unaided genius, who works his way up into scholarship, and becomes rector of "our village." Of course, Temperance then comes to reign triumphant,—at which the Commissioners of the Inland Revenue may doubtless have been very much provoked.

Essay on Man's Idea of Power; being a New Exposition of the Principles of Philosophy Proper, on the Basis of Three Ideas, especially adapted for Young Men seeking Mental Improvement. By John Faram. (Hamilton & Co.)—The three ideas are, power, space, and time, power being the notion to which the author refers everything but space and time. The author thinks, though we cannot often agree with him,—but the mass of things included in 137 duodecimo pages defies general description. We cannot put "that which can think, and love, and move, and act," under the same name as "that which can support qualities and sustain relations" as a "power." He who does this, does, indeed, make power the "chief reality,"—but, after all, power only means "thing" in his system. We do not think this work adapted to young men; it is too condensed.

Outlines of Creation. By Elisha Noyce. With Four Hundred Engravings, by the Brothers Dalziel. (Ward & Lock.)—On the sky, the air, the earth, the waters, and the vegetable and animal kingdoms: all well done, and, with the plates, very useful. The only thing which ought to be modified, is the theology. The intention of the work is religious; the author desires to look up through [he says from] nature up to nature's God. But he does indeed look up from nature when he draws conclusions about purposes of which he knows no more than ourselves. For example, after describing the pre-adamite earth and its animals, he proceeds thus:—"But when the surface of the earth was still more developed, God created man, His last and greatest work; and there can be no doubt that God in his wisdom caused all these changes to precede the creation of man, that he might lack nothing to confer happiness on him, nor objects to exercise his faculties upon." Who told the author that man was to be God's last and greatest work? And on what does it appear that the great mammoths and lizards were created and

were buried only to give happiness to man,—and objects of exercise? What happiness do they give? And what lack of objects of exercise is there, that huge skeletons should be wanted, after thousands of years, to keep up the stock? Is it not possible that powerful instruments may have been wanted? And is it not possible that if we were to guess for a century we should be no nearer to the real purpose of a megatherium? We give no answers: we only ask questions, because "there can be no doubt"; and whenever there can be no doubt, it is high time a few questions should be asked.

A Treatise on the Greek Prepositions, and on the Cases of Nouns with which these are used. By G. Harrison, M.D. (Philadelphia, Lippincott & Co.)—Dr. Harrison, who is Professor of Latin in the University of Virginia, having found it difficult to explain to his students how it is that some of the prepositions have such different and even opposite meanings, entered upon a special investigation for the purpose of ascertaining the general idea common to them all, or the radical notion from which they all spring. The results of his labours are embodied in this ponderous volume, which appears to us to leave the subject pretty much as it was; whatever difficulties encompassed it before are there still. In treating of the cases, the author borrows largely from Kühner's Grammar, but adopts a far less satisfactory method of classifying and arranging the meaning of the cases. His explanations of the original meaning of each case are extremely vague. To tell us that the genitive means "of," and the dative "to," is saying next to nothing. Surely there was no necessity for any very lengthened investigation to arrive at such results as these; nor any occasion for so massive a book to communicate them to the world. We have searched in vain for anything of real value which may not be found in all good grammars and lexicons. Even if the matter had the merit of originality, we are at a loss to understand why it could not have been stated in a mere fraction of the space. There was no necessity for such detailed exemplification and comment. In short, we regard the whole affair as a case of much ado about nothing, and ending in nothing.

A devotional work of a singular character has been produced by Prof. Bresslau, who is his own publisher. It is entitled *The Sabbaths of our Lord, being Sabbath Meditations on the Pentateuch and Kephthorah, each Meditation concluding with an appropriate Prayer.*—Other recent publications with a religious purport are:—*Christian Prophecy; or, Popular Expository Lectures on the Revelation to the Prophet John*, by S. T. Porter (Glasgow, Maclehose).—*God Manifest: a Treatise on the Goodness, Wisdom, and Power of God*, by the Rev. O. Prescott Hiller (Hodson & Son).—*The Nature and Purpose of God as revealed in the Apocalypse, Part III.* (Edinburgh).—and *Foregleams of Immortality*, by Edmund H. Sears (Allman & Son).—*The Bible History of Satan*, by a Cambridge Master of Arts (Hatchard), professes to answer the question, "Is he a fallen angel?"—From the same publisher we have a slight anonymous tract, *The Wrong and the Right Confession.*—We may class together *The Opinion of the Bishop of St. Andrews on the Appeal of the Rev. P. Cheyne* (Edinburgh, Blackwood & Sons).—*Clerical Oaths and their Equivalents a Hindrance to Unity*, by the Rev. R. M. Milne, M.A. (Partridge & Co.).—and *The People's Sunday, a Lay Sermon*, by H. T. Slade (National Sunday League Office).—*The Theological Faculties of the Scottish Universities in connexion with University Reform* is the title of a letter addressed to the University Commissioners for Scotland, by Dr. John Tulloch (Edinburgh, Sutherland & Knox).—We have two other miscellanies on University matters:—*Open Fellowships*, by Charles Merivale, B.D. (Cambridge, Macmillan & Co.).—and *The Report of the Committee of the Association of the Alumni of Harvard College appointed to take into Consideration the State of the College Library* (Cambridge, U.S., Metcalf & Co.).—To the educational list belong *Instructions to Assistant Commissioners, by the Commissioners appointed to inquire into the State of Popular Education in England* (Spottiswoode).—*Hints from an Inspector of Schools*, by the Rev. John Glennie, M.A. (Stanford).—A

New Reformed System of National Education (Nisbet).—and *Rough Notes on the Errors of Grammar and the Nature of Language*, "an original work, by J. Willson, A.M.," published at Canajoharie (Levi & Buckus).—*Literature and the Literary Character* is the title of a Lecture delivered at Sheffield by the Rev. Alfred Gatty (Bell & Daldy), who is superficially fluent, like most lecturers on similar topics.—Of the following a mention will suffice:—*Parliamentary Shorthand*, by Thompson Cooper (Bell & Daldy).—*On the Ancient and Modern Races of Oxen in Ireland*, by W. R. Wilde (from the 'Proceedings of the Royal Irish Academy').—and *A Tract on the Possible and Impossible Causes of Quadratic, Duplicate Equalities in the Diophantine Analysis*, by Matthew Collins, B.A. (Dublin), published by the author, and who reserves the right of translation.—*A Poem on English Sympathy with Wales* (Birmingham, Allen & Son) is an inspiration from the last Eisteddfod, by Elyfnydd.—Mr. George Sinclair publishes Part I. of *The Intermittent Fountain, and Occasional Effusion of Poetry and Prose* (Green), fragments of earnest and genial writing.—*The Progress of Carriages, Roads, and Water-Conveyances* (Houlston & Wright), is part of a rough and hasty compilation by Mr. H. V. Philp, called 'The History of Progress in Great Britain.'

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SIR MARMADUKE POLE.

Sir Marmaduke Pole was a sturdy old knight,
 Who in war and in peace had done every man right;
 He lived with his neighbours in loving accord,
 Save the Abbot and Monks, whom he fiercely abhorred,
 This rough old Sir Marmaduke Pole.

He sat like a king in his old castle-hall,
 With guests round his table, and servants at call;
 He whoop'd to the falcon, he hunted the deer,—
 If down by the Abbey, his comrades could hear,
 A growl from Sir Marmaduke Pole.

Now Sir Marmaduke lay on his leave-taking bed;
 And he smiled on the mourners, and tranquilly said,
 "I can trust my poor soul to the Lord God of Heaven,
 Though living unpriested, and dying unshriven;
 Say goodbye to old Marmaduke Pole."

But his Lady and others do sorely repine
 He thus should decess like an ox or a swine.
 A message in haste to the Abbey they send;
 For there's the frost on the tongue, and the arm cannot
 bend,
 Of sturdy Sir Marmaduke Pole.

Says my Lady, "Too long have I yielded my mind."
 Says Richard, "To go with the world I'm inclined."
 "O Mother of Mercy!" sobs Jane his young spouse,
 "O Saviour, thou wert not disown'd in this house!"
 And she prays for Sir Marmaduke Pole.

Good Abbot Ambrosius forgets every wrong,
 And speeds to the gate which repel'd him so long.
 The stair ("Pax vobiscum!") is strange to his tread.
 He puts everyone forth. There's no voice from the
 bed
 Of quiet Sir Marmaduke Pole.

Again the door opens; they enter the place.
 Pale, rigid, and stern, lies the well-belov'd face.
 "The Church, through God's mercy and blessed
 Saint John,
 Has received in her bosom a penitent son."
 So parted Sir Marmaduke Pole.

Who feasts with Sir Richard? Who shrives Lady
 Jane?
 Whose mule to the Castle jogs right, without rein?
 Our Abbey has moorland and meadowland wide,
 Where, hawking and hunting, so proudly would ride
 This headstrong Sir Marmaduke Pole.

In the chancel they buried Sir Marmaduke Pole;
 And sang many masses for good of his soul.
 Amidst praying and chiming, and incense and flame,
 His bones fell to dust. You may still read his name
 In blurr'd letters,—*Sir Marmaduke Pole.*
 W. A.

REGISTRY OF HISTORICAL PORTRAITS.

18, Hyde Park Gate, South Kensington, Nov. 23.

YOUR journal of last week notices an excellent proposition which was thrown out by the Rev. James Graves, at a meeting of the Kilkenny Archaeological Society, and the determination of the Society to open an account, and solicit correspondence on the subject. Let me suggest, that the scheme (an excellent and useful one) might be advantageously extended, and that, while the Kilkenny or any other Society might do valuable local service, the object would be much advanced, and would receive far greater attention, if the proposed "Registration of Historical Portraits" had a national, rather than a local, action.

First, as to the extension of the idea. In making a register of all the pictures, the property of the

Crown, on which I am at present engaged, I have found, that the best verbal description of a picture is in its nature very imperfect, and I have obtained the proper sanction to assist it, by having a photograph taken of each work, to affix to the description, and other information, and form part of the register.

Now, the practice of photography is so universal, and qualified operators are to be found in all localities; and I would suggest this plan be adopted in the registry of historical portraits. Let an extreme size be determined on (say not greater than 5in. in the largest dimensions), and each contributor to the registry be requested to forward such a photograph, with the best possible description of his picture, together with as much as he knows of its authentic history, in order that such photograph shall be affixed to a prepared sheet, and the information written in at the registry.

I would also propose, that information be registered under the following heads:—1. The material on which the work is painted, whether pannel, canvas, or ivory, &c. 2. The size, in inches, of the pannel, canvas, &c. 3. Any signature, monogram, or date, found on the work.

It would also be desirable, in the description of the picture, to be as accurate as possible on various points. The supposed age of the individual represented might be given, and of which, within a year or two, most persons capable of describing a picture would be able to judge. The direction from which the light comes might be indicated, and the description, as to the right hand or left hand, should be understood, of the portrait, and not of the spectator, so that a uniform method would be adopted.

I think, if such a register were formed, it would be highly valuable in aid of antiquarian, artistic, and historical research, and should be easily accessible for examination and comparison by all persons desirous of obtaining information, or authenticating works of their own.

Now, is it more than necessary to suggest, how fitly this duty of registration might be undertaken by the committee of the National Portrait Gallery, and carried out by their secretary, Mr. George Scharf. It would not only be collecting valuable information for themselves as to purchase, but gaining attention to the object of the government in forming the gallery, and, perhaps, be the means of many valuable gifts in aid. Certainly such a means of registration would gain far more extensive attention than would be given to a local registry in Ireland, where, to great numbers, consultation would be impossible, and could only be asked as a matter of courtesy. At the same time, localities might undertake to collect information, and transmit it to the central registry.

RICHARD REDGRAVE.

PUBLIC NATURAL-HISTORY COLLECTIONS.

Memorial addressed to the Right Hon. the Chancellor of the Exchequer.

SIR,—The necessity of the removal of the Natural-History Departments from the British Museum having been recently brought prominently before the public, and it being understood that the question of their re-organization in another locality is under consideration, the undersigned zoologists and botanists, professionally or otherwise engaged in the pursuit of natural science, feel it their duty to lay before Her Majesty's Government the views they entertain as to the arrangements by which national collections in natural history can be best adapted to the twofold object of the advancement of science, and its general diffusion among the public,—to show how far the scientific museums of the metropolis and its vicinity, in their present condition, answer these purposes,—and to suggest such modifications or additional arrangements as appear requisite to render them more thoroughly efficient.

The scientific collections or museums, whether zoological or botanical, required for the objects above stated, may be arranged under the following heads:—1. A general and comprehensive Typical or Popular Museum, in which all prominent forms or types of animals and plants, recent or fossil,

should be so displayed as to give the public an idea of the vast extent and variety of natural objects, to diffuse a general knowledge of the results obtained by science in their investigation and classification, and to serve as a general introduction to the student of natural history. 2. A complete Scientific Museum, in which collections of all obtainable animals and plants and their parts, whether recent or fossil, and of a sufficient number of specimens, should be disposed conveniently for study; and to which should be exclusively attached an appropriate Library, or collection of books and illustrations relating to science, wholly independent of any general library. 3. A comprehensive Economic Museum, in which economic products, whether zoological or botanical, with illustrations of the processes by which they are obtained and applied to use, should be so disposed as best to assist the progress of Commerce and the Arts. 4. Collections of Living Animals and Plants, or Zoological and Botanical Gardens.

The Typical or Popular Museum, for the daily use of the general public, which might be advantageously annexed to the Scientific Museum, would require a large building in a light, airy, and accessible situation. The collections should be displayed in spacious galleries, in glass cases, so closed as to protect them from the dirt and dust raised by the thousands who would visit them; and sufficient room should be allowed within the cases to admit of affixing to the specimens, without confusion, their names, and such illustrations as are necessary to render them intelligible and instructive to the student and the general public.

The Economic Museums and Living Collections in Botany might be quite independent of the Zoological ones.

The Scientific Museum, in Zoology as in Botany, is the most important of all. It is indispensable for the study of Natural Science, although not suited for public exhibition. Without it, the Naturalist cannot even name or arrange the materials for the Typical, Economic, or Living Collections, so as to convey any useful information to the public. The specimens, though in need of the same conditions of light, airiness, &c. as, and far more numerous than, those exposed in the Typical or Popular Museum, would occupy less space; and they would require a different arrangement, in order that the specimens might, without injury, be frequently taken from their receptacles for examination. This Scientific Museum, moreover, would be useless unless an appropriate Library were included in the same building.

The union of the Zoological and Botanical Scientific Museums in one locality is of no importance. The juxtaposition of each with its corresponding Living Collection is desirable, but not necessary,—although, in the case of Botany, an extensive Herbarium and Library are indispensable appendages to the Garden and Economic Museum.

The existing Natural-History Collections accessible to men of science and to the public, in or near the metropolis, are the following:—

In Botany.—The Kew Herbarium, as a scientific collection, is the finest in the world; and its importance is universally acknowledged by botanists. It has an excellent Scientific Library attached to it; it is admirably situated; and being in proximity with, and under the immediate control of the head of the Botanic Garden, it supercedes the necessity of a separate herbarium for the use of that garden and museum. But a great part of it is not the property of the State; there is no building permanently appropriated for its accommodation, and it does not include any collection of fossil plants. The botanical collection of the British Museum, consisting chiefly of the Banksian Herbarium, is important, but very imperfect. It is badly situated, on account of the dust and dirt of Great Russell Street; and the want of space in the existing buildings of the British Museum would prevent its extension, even were there an adequate advantage in maintaining, at the cost of the State, two Herbaria or Scientific Botanic Museums so near together as those of London and Kew. The British Museum also contains a valuable collection of fossil plants, but not more readily available for science than its Zoological collections. There exists no

Typical or Popular Botanical Museum for public inspection. The efficiency of the Botanical Gardens and Museum of Economic Botany at Kew, as now organized, and the consequent advantages to Science and the public, are too generally recognized to need any comment on the part of your memorialists.

In Zoology.—The Museum contains a magnificent collection of recent and Fossil Animals, the property of the State, and intended both for public exhibition and for scientific use. But there is no room for its proper display, nor for the provision of the necessary accommodation for its study—still less for the separation of a Popular Typical series for public inspection, apart from the great mass of specimens whose importance is appreciated only by professed naturalists. And, in the attempt to combine the two, the public are only dazzled and confused by the multiplicity of unexplained objects, densely crowded together on the shelves and cases; the Man of Science is, for three days in the week, deprived of the opportunity of real study; and the specimens themselves suffer severely from the dust and dirt of the locality, increased manifold by the tread of the crowds who pass through the galleries on public days,—the necessity of access to the specimens on other days preventing their being arranged in hermetically closed cases. A Museum of Economic Zoology has been commenced at South Kensington. There is an unrivalled Zoological Garden or living collection, well situated in the Regent's Park, but not the property of the State, nor receiving any other than indirect assistance, in the terms on which its site is granted.

The measures which your memorialists would respectfully urge upon the consideration of Her Majesty's Government, with a view to rendering the collections really available for the purposes for which they are intended, are the following:—That the Zoological collections, at present existing in the British Museum, be separated into two distinct collections,—the one to form a Typical or Popular Museum, the other to constitute the basis of a complete Scientific Museum. These Museums might be lodged in one and the same building, and be under one direction, provided they were arranged in such a manner as to be separately accessible; so that the one would always be open to the public, the other to the man of science, or any person seeking for special information. This arrangement would involve no more trouble, and would be as little expensive as any other which could answer its double purpose, as the Typical or Popular Museum might at once be made almost complete, and would require but very slight, if any, additions. In fact, the plan proposed is only a further development of the system according to which the Entomological, Conchological, and Osteological collections in the British Museum are already worked. That an appropriate Zoological Library be attached to its Scientific Museum totally independent of the Zoological portion of the Library of the British Museum, which, in the opinion of your memorialists, is inseparable from the General Library. That the Scientific Zoological Museum and Library be placed under one head, directly responsible to one of Her Majesty's Ministers, or under an organization similar to that which is practically found so efficient in regard to Botany. That the Museum of Economic Zoology at South Kensington be further developed.

Your Memorialists recommend that the whole of the Kew Herbarium become the property of, and be maintained by, the State, as is now the case with a portion of it—that the Banksian Herbarium and the Fossil Plants be transferred to it from the British Museum—and that a permanent building be provided for the accommodation at Kew of the Scientific Museum of Botany so formed. This consolidation of the Herbaria, of Kew, with those of the British Museum, would afford the means of including in the Botanical Scientific Museum a Geographical Botanical collection for the illustration of the Colonial Vegetation of the British Empire, which, considering the extreme importance of vegetable products to the commerce of this country, your Memorialists are convinced would be felt to be a great advantage.

Your Memorialists recommend further, that in

place of the Banksian Herbarium, and other miscellaneous collections now in the British Museum, and closed to the public, a Typical or Popular Museum of Botany be formed in the same building as that proposed for the Typical or Popular Museum of Zoology, and, like it, be open daily to the public. Such a Collection would require no great space; it would be inexpensive, besides being in the highest degree instructive; and, like the Typical or Popular Zoological Collection, it would be of the greatest value to the public, and to the teachers and students of the Metropolitan colleges. That the Botanical Scientific Museum and its Library, the Museum of Economic Botany, and the Botanic Garden, remain, as at present, under one head, directly responsible to one of Her Majesty's Ministers.

The undersigned Memorialists, consisting wholly of Zoologists and Botanists, have offered no suggestions respecting the very valuable Mineralogical Collection in the British Museum, although aware that, in case it should be resolved that the Natural-History Collections generally should be removed to another locality, the disposal of the Minerals also will probably come under consideration.

GEORGE BENTHAM, V.P.L.S.

GEORGE BUSK, F.R.S. & Z.S., Professor of Comparative Anatomy and Physiology to the Royal College of Surgeons of England.

WILLIAM B. CARPENTER, M.D., F.R.S. & Z.S., Registrar of the University of London.

CHAS. DARWIN, Esq., F.R.S., L.S. & G.S.

W. H. HARVEY, M.D., F.R.S. & Z.S. &c., Professor of Botany, University of Dublin.

ARTHUR HENFREY, F.R.S., L.S. &c., Professor of Botany, King's College, London.

J. S. HENSLAW, F.L.S. & G.S., Professor of Botany in the University of Cambridge.

THOMAS HUXLEY, F.R.S., Professor of Natural History, Government School of Mines, Jermyn Street.

JOHN LINDLEY, F.R.S. & L.S., Professor of Botany in University College, London.

November, 18, 1858.

FRANCESCA DA RIMINI.

— e il mondo ancor m'offende.

Inf. Canto v., 102.

HAVING in 1847 gone as a pilgrim to Ravenna, that Mecca of all Dantofili, to pay my homage at the Prophet's tomb, it happened that I made the acquaintance of an enterprising Letterato of that city then preparing a new edition of the 'Divina Commedia,' in which he purposed to introduce a reading in the above passage found in two codici preserved in the public library.

The ordinary reading is *modo*,

Che mi fu tolta, e il modo ancor m'offende.

In one of the codici in the library the text had *mondo*,

Che mi fu tolta, e il mondo ancor m'offende.

In the other it occurred as a variante in the margin.

Before printing this new reading, the Editor, a learned Abbate, desired to have the opinions of certain eminent Dantofili on the subject, and accordingly wrote to several, to Carlo Troya, to Giovanni Marchetti, and to Gio. Battista Niccolini, all of whom replied that the reading was as new to them as it had been to him. Troya greatly approved of it, and confessed on the occasion, "Might God forgive him," he said, "he had never been satisfied with the ordinary reading, that it had always seemed to him 'una riempitura di verso,' though he had sought to defend it by saying that Francesca lamented having been slain 'in istato di peccato,' and without being allowed time for confession. "It much pleases many others also," he added, "whom I have asked about it, and who consider themselves greatly advanced in the study of Dante." Marchetti remarked that the more he considered it the better he liked it. Niccolini, however, though he approved of it, yet doubted if the reading of the vulgata could be changed on the authority of two codici only.

Since then I have found that the reading *mondo*, Che mi fu tolta, e il mondo ancor m'offende.

is by no means unfrequent.

Of forty-two codici which I examined a few

years ago at Rome, fourteen were found with *mondo*, exactly half the number of those which had *modo*.

Among the former were several of the finest manuscripts in the Vatican Library, and the most superbe codice of the 'Divina Commedia' known to exist, the Codice Urbinato, No. 365, with the text of which as much care has been taken as with the beautiful illuminations which illustrate it. In two of the forty-two codici the reading was

Che mi fu tolta al mondo che m'offende.

and in one

Che mi fu tolta al mondo ch'or m'offende.

Mondo instead of *modo* occurs in other codici which I have seen, as in that in the public library at Dresden, in which, however, the *n* has been crossed out; also in certain codici at Paris and in London.

Mondo is also the reading of the Codice Gradonico in the Gambalunghiana at Rimini—As stated by Dr. Tonini, I was not able when at Rimini to examine it for myself.

As regards codici, therefore, there is abundant authority for the reading *mondo*; and probably, in many instances in other places where we find *modo*, this latter is to be attributed to the haste or negligence of transcribers, who have omitted to put the hyphen over the *s* to indicate the absence of the *n*, this little mark being almost invariably the sole orthographical difference between the two words.

Instances of this omission occur even in the most highly prized manuscripts. I met with a curious example of it in the famous codice in the Laurenziana, called of Santa Croce, having once belonged to that library, and erroneously attributed to Filippo Villani. It was in the 49th verse of the third canto of the 'Inferno,' which stood thus—

Fama di loro il modo esser non lassero.

Modo for *mondo* is a mistake very easily made, and, in another instance, has crept into the text of the 'Divina Commedia' without so much as being suspected. I allude to the 75th verse of the fourth canto of the 'Inferno,'—

Che dal modo degli altri gli diparte.

—Where it is pretty obvious, from the context, that *mondo* should be read, as Dante is alluding to the place set apart for illustrious poets and others in distinction to the *selva di spiriti spessi*, where are located the common herd; and as we find written in the magnificent Codice Urbinato already noticed,

Che dal mondo degli altri gli diparte.

That *modo* in the episode of Francesca da Rimini originated in an omission derives support from the fact, that although none of the early-printed editions have the reading *mondo* in the text, yet in the earliest two with commentaries—the Vendeliniana and the Nidobeatina—both have *mondo* in the explanation of the text; and this explanation is very like that in the commentary of the Codice Gradonico, with which the text agrees.

The commentary states—preserving the old style:—"Onde quello suo compagno abiando come e decto il core gentile si se innamorò di lei et de la persona di lei la quale persona suol al mondo gli fue tolta, cioè che a mala morte de gladio morì. Apreso dice chel mondo ancora la offende, altro qui non vole dire se no de la nominanza et fama, et che di tale cosa ancora el mondo mal ne ragiona."

The corresponding passages in the Vendeliniana and the Nidobeatina are as follows:—

Vendeliniana.

"Siche quel suo còpagno
avèdo il cuore gètile sina-
del suo còpagno, c'avea lo
more della persona di lei, la
core gentile e che in li cori
quale persona li fu tolta al
gentili saprende facilmente
modo, cioè che morì di gladio
amore, e però se innamorò di
et dice che ancora il mondo
lei, che li fu tolta, zò che
gli offende, cioè la nomi-
nanza et fama."

Nidobeatina.

"Ora dice la conditione
del suo còpagno, c'avea lo
more della persona di lei, la
core gentile e che in li cori
quale persona li fu tolta al
gentili saprende facilmente
modo, cioè che morì di gladio
amore, e però se innamorò di
et dice che ancora il mondo
lei, che li fu tolta, zò che
gli offende, cioè la nomi-
nanza et fama."

The commentary in the Vendeliniana, once attributed to Benvenuto da Imola, and now ascribed to Jacopo della Lana, Bolognese, next to that by Jacopo di Dante, is considered to be the oldest extant, and is of far more importance. It affords, therefore, the highest and best authority for the reading *mondo*, though it be not found in the text.

In the British Museum Codice, No. 10,317, although the text has *modo*, the postilla is upon *mondo*—"fama hujus facti."

In the Vatican Codice, No. 367, we have a fuller explanation of this—"fama mea offendit me, quia dior mortua fuisse per adulterium, et causa mei mortuum fuisse Paulum"; and with this the text agrees, as it ought to do.—

Che mi fu tolta, e il mondo ancor m'offende.

This reading is of great importance as regards the commonly-received story of Francesca da Rimini, and as regards Dante also, the much-esteemed and ever-honoured friend of the Polentani.

H. C. BARLOW, M.D.

Newington Butts, Surrey.

HUGH LEE PATTINSON.

ASSOCIATED as the name of Hugh Lee Pattinson has been, for more than a quarter of a century, with the scientific institutions of the country, he cannot be allowed to pass from amongst us without our special notice. He was one of the self-educated men, who stand in the same rank with Fergusson, Watt, and Stephenson. Born on the borders of Alston Moor, and educated in the little town of Alston, Hugh Lee Pattinson was soon distinguished by some apparent eccentricities, and the display of a considerable amount of what was in those days, and in this remote district, rare knowledge. He manufactured for himself philosophical apparatus and pursued his studies in physics and chemistry, under the pressure of great difficulties. The boy became a very close observer of the mines and minerals of his native district, and thus trained himself for the situation which, as a young man, he eventually filled, of Assayer to the Commissioners of Greenwich Hospital—who are the lords of the manor of Alston. When quite a youth, he delivered lectures in his native town and in the neighbouring villages; and to the day of his death, Hugh Lee Pattinson was ever active in promoting the advance of education. The name of Pattinson is associated with one of the greatest improvements which have been made in metallurgy during the present century: The child of one of our most important lead-mining districts, his active mind was necessarily directed to the smelting processes employed; and especially to the methods by which silver was separated from lead. The old process—which remained precisely as we find it described by Job and the prophet Jeremiah—was a wasteful one; and, after all, a considerable portion of silver remained in the lead. The discovery made by Mr. Pattinson in 1829—that when metallic lead containing silver was cooled with certain precautions slowly, the crystallizing lead contained scarcely any of the more valuable metal, the silver remaining alloyed with the still fluid portion—shows a refinement of research of a peculiar order, and indicates, as do all Mr. Pattinson's discoveries, great clearness of perception. The result of the application of the "Pattinson Process" of desilverizing lead has been that the lead ores of these islands now produce upwards of 500,000 ounces of silver annually, whereas not more than one-half that quantity was separated by the old oxidizing process, or an addition has been made of upwards of 60,000*l.* to our annual national wealth by this important discovery.

The manufacture of magnesia from the dolomites of the northern counties, and the preparation of a white lead (the *oxichloride of lead*) directly from the ores, were dependent upon close scientific investigations; and these processes have given rise to hives of industry at Washington and at Felling, which remain monuments of their founder's knowledge and energy.

Many of Hugh Lee Pattinson's contributions to Science will be found in the pages of the *Philosophical Magazine* and the *Transactions of the British Association*. Chemistry and Metallurgy formed the business of his busy life; but, from youth to age, various branches of Physics, especially Electricity, engaged his attention. Mr. Pattinson appears to have been the first to observe the electricity of a jet of steam; and he undertook, at the wish of the British Association, an extensive series of investigations into the electricity of rocks and mineral veins. For those inquiries and his general scientific abilities Hugh Lee Pattinson was elected a Fellow of the Royal Society.

The natural result of those rare powers, combined with great energy of character, and considerable enterprise, was the accumulation of wealth. That Hugh Lee Pattinson was a man of unbounded munificence,—the schools which he established near his works, and the support which he gave to every improvement in his native town, and to the charitable institutions of Durham and Northumberland,—sufficiently prove. He was always ready to aid the progress of Science; and it will be remembered that, with the utmost liberality, he placed his great equatorial telescope at the disposal of Prof. Smyth when he proceeded to the island of Teneriffe.

Mr. Pattinson was in his sixty-first year,—and has long been a member of the Royal Astronomical, the Geological, and the Royal Societies.

OUR WEEKLY GOSSIP.

A vessel has just arrived bearing for the British Museum 100 cases of antiquities from Halicarnassus and Cnidus, further result of the excavation at those places by Mr. Charles Newton, the British Vice-Consul, at Mytilene. Also about 50 cases filled with similar treasures from Carthage. Amongst those from Cnidus is a gigantic lion of Parian marble, in a crouching attitude, measuring ten feet in length by six in height, and weighing eight tons. Where is room to be found for all these things? In the face of such stupendous acquisitions as these can there be any doubt as to the imminent necessity of a separation?

The King of Wurtemberg has sent to Dr. Gray, of the British Museum, "the large gold medal for Science and Art" marked "Dem Verdienste." An intimation was at the same time given that His Majesty had intended to have sent him the order of "the Wurtemberg Crown," but he was informed that, as a British subject, Dr. Gray would not be allowed to receive or wear it.

The University of Melbourne some time ago determined to build a public Museum. They sent over some money to this country requesting Dr. Gray to superintend its expenditure in purchasing a collection of specimens for them illustrative of the families and genera of the animal kingdom, which they desired should be named and arranged as they are in the British Museum. The first instalment consisting of a large collection of Mammalia, Reptiles, Fish, and Mollusca, continental slates, making together a collection superior to that of many, arrived in the course of the autumn; and they "have been received by the people with great delight." It is pleasant to see a colony, which a few years ago was a desert, paying such attention to the cause of science and education.

A Cambridge friend wishes to explain that in selecting Barrow to stand between Newton and Bacon, in preference to Milton or Cromwell, the authorities of Trinity College expressed no opinion whatever as to relative greatness or desert. The facts, it appears, were these. Lord Lansdowne, a Trinity man, offered to place in the ante-chapel at his own expense a statue of Milton. This course, on consideration, was found to be opposed to an invariable college rule; Milton was of Christ's, and the rule at Cambridge is to reserve the chapel of each college for the memorials of its own sons. Lord Lansdowne bowed to a practice founded in good sense and sanctioned by time, but willing to endow Trinity with a statue, he left the choice of subject to the college, and the college chose Barrow. So far our friend. No doubt, under this common view of the case, the authorities were right. But the case, we think, was exceptional and might have ruled as such. A statue of Milton was expressly offered. A great triangular figure of Cambridge intellectual eminence required completion. Milton is, by universal consent, the one Cambridge man who stands in height and line with Bacon and Newton. In circumstances so exceptional, a college rule, however good in itself and safe in its usual application, might have been wisely set aside. At least, this is a feeling that men, not of Trinity, may be suffered to express. As to whether Barrow were the best choice left to a college of which Herbert, Cowley, and Dryden were Fellows, of which Donne was a member, and Bentley the Master, it is not easy to affirm.

The Crystal Palace has been in high feather this week, Mr. Kidd having on three successive days lectured to an admiring audience in the tropical regions of that winter paradise, on birds. Upwards of three hundred and fifty selected specimens of "flowers with wings" were exhibited.

Up with bulls and down with books! is a cry that might be heard any hour of the day in Spain, if anyone there ever thought of books at all. Printers having gone down before picadors—and the trade in letters being all save at an end—Spanish works are getting rare and dear. The best are in England or America; and like a picture at the great time, whenever one turns up, it is incontinently put on board the *Tagus* or *Alhambra* and shipped to London, where, to the surprise of natives, such old rags as a Castilian would give a cigarillo for bring far more than their weight in gold. On Wednesday, for instance, Messrs. Puttick & Simpson sold a few rare Spanish tracts; amongst them were the following:—*Historia muy verdadera de dos Amantes*, por Eneas Silvio, 1512, 10*l.*,—*La Historia del muy valiente y esforçado Cavallero Clamades*, 1521, 16*l.*,—*Tratado de Arnalte y Lucenda*, 1522, 11*l.*,—*Juan de Flores, Historia de Grisel y Mirabella*, 1524, 14*l.* 5*s.*,—*Refranes Glosadas*, 1524, 7*l.* 5*s.*,—*Carcel de Amor*, por Diego de Sant-Pedro, 1525, 11*l.* 10*s.* None of these exceeded a few leaves each. They would scarcely have served to light a pipe, and they fetch more pesetas than would buy the best box in the Plaza de Toros for a whole year!

Mr. Edward Law wishes us to state that Lord Brougham's Addresses on Popular Literature and Newton, noticed last week, have been corrected and annotated by his lordship.

The following speaks for itself:—

"Greenwich, Nov. 22.

"I have just remarked on page 645, last finished paragraph, an objection to an etymology of *Ramsgate*. The notion of the epitaph-writer cited as authority for *Romansgate* is mere personal opinion. The most plausible opinion is, not that Rimm was a chief or deity, but that the word is *Ruim*, the Celtic word for "promontory," still used in many places in the Hebrides and west coast of Scotland (sometimes spelt *Ru* or *Rhu*). *Ruims-gate* therefore signifies "Promontory-gate" or "Foreland-gate," a name which might with perfect propriety be used now for *Ramsgate*.

G. B. AIRY."

The Duke of Wellington, who is engaged in editing the Iron Duke's unpublished correspondence, appeals through the press for aid in recovering certain papers. The correspondence from September, 1805, to April, 1807, is missing. The dead warrior was of opinion that he had deposited these papers somewhere in Dublin, on assuming, in 1807, the office of Chief Secretary of Ireland. They are supposed to be in boxes in some public store, or bank, or in some private house in Dublin. Any information that may lead to the discovery of these papers will, it is announced, be liberally rewarded by the present Duke.

The lecture season of the Architectural Museum commences on the 8th of December, at the gallery in South Kensington, with an address by Mr. Beresford-Hope, 'On the Common Sense of Art.' This will be followed, at intervals, by discourses:—'On the Conventional Ornament of the Thirteenth Century,' by William Burges, Esq.,—'On the Painting of the Ancients,' by Frederick P. Cockerell, Esq.,—'On the Application of Art in Manufactures,' by J. G. Crace, Esq.,—'On the System of applying Colour to Architecture: deduced from examples, especially of the Thirteenth and Fourteenth Centuries,' by Octavius Hudson, Esq.,—'Address to the Art Workmen on the Application of Ornament,' by Joseph Clarke, Esq.,—'On Refinement in Architecture,' by the Rev. J. L. Petit, and 'On the Application of Colour to Form, and their distinctive Properties,' by George Scharf, Jun., Esq.

More gold and scarlet, gold and blue! From old poets and chroniclers Mr. McDermott has industriously drawn a store of pleasant passages descriptive of 'The Merrie Days of England' (Kent & Co.). These passages he has woven into a sort of mosaic pattern or picture, and the materials being choice, he has not failed to produce a result that

will be charming in very many eyes. Messrs. Joseph Nash, George Thomas, Birket Foster (of course), and Edward Corbould, supply sketches for twenty illustrative engravings—and these have been patiently wrought out by Messrs. Linton, Harral, Cooper, Green, and others. So many workmen have not laboured inharmoniously nor in vain.—Messrs. Low, Son & Co. have published an illustrated edition of Thomas Warton's tiny Ode on Whichwood Forest, called 'The Hamlet,' actually making a Christmas volume, and a very pretty one, in adorning a rustic poem of fifty-two lines! Mr. Birket Foster is the illustrator; supplying for the purpose fourteen etchings, with a dash and spirit in them above his usual strain. They describe the whole round of rustic life—cottage hearth, upland reach of wood and deer, country style, and silent churchyard—and with a breadth and style at least equal to the poet.

"Died at Leamington, after a few days' illness, the Rev. John Clay, aged 62." Such are the few words that, in a corner of the daily paper, tell us of the removal of a good man and useful public servant. John Clay's labours as a prison chaplain are known far beyond the circle in which efforts like his are commonly discussed. His Annual Reports on Preston Jail were models of investigation and record; handbooks for parliament and the press, on crime, on the sins of great cities, on the effects of ignorance in the poor; filled with minute facts and acute observations, yet warmed into philosophic life by generous sympathies and solid generalization.

The sudden and melancholy death, on the 15th instant, of Frau Johanna Kinkel, has created a painful sensation among her numerous friends in London and Germany. She was a woman of no ordinary powers; many of her musical compositions have become popular, and her novels rank among the best of which German literature may boast. Her character had something of the heroic, which in her eventful life she had ample opportunity to prove:—in 1849, when Dr. Kinkel stood before a court-martial, at Rastadt, afterwards during his imprisonment at Nauwerk and Spandau, and last, not least, in an exile of many years.

The Court and State Library, at Munich, has published the first volume of a work which is sure to draw the attention of the learned world towards the rich treasures of that library. It is a Catalogue, arranged with scientific exactitude, of the manuscripts in the possession of the Royal Library. The first volume, edited by Dr. Thomas, contains a number of the rarest manuscripts, equally interesting for political history, as for the history of the Church, of civilization, and of literature. The whole Catalogue will embrace nine volumes.

The Dutch intend to erect a monument to the late poet Tollens. It will be placed in one of the squares of Rotterdam, the birthplace of the poet. The execution of the statue, which is to be thirteen feet high, has been entrusted to Myneer Strackén, the Rotterdam sculptor. The model will shortly be sent to Antwerp, for the monument to be prepared in a rough way, afterwards to the studio of the artist at Rotterdam.

Cavaliere Bonucci has paid a visit of twenty-eight days to a number of spots of high classical interest in Magna Græcia. Of the several places visited, Canosa, Venosa and Ruvo, perhaps Canosa claims the first attention. He has been excavating a little way east of the Necropolis of Canosa, in the midst of a number of Greek tombs. The most remarkable monument brought to light is a tomb, decorated with Ionic columns, the façade painted with allegorical figures. The beauty and the richness of the façade, as also of the pilasters and the entrance, lead Bonucci to regard it as a *chef-d'œuvre* of Greek-Italian Art. Not far from this tomb, embedded in the tufa rock, were found two vases of blue earth, decorated with yellow and white ornaments, as also many statues of syrens and priestesses, weeping and lifting their hands towards heaven, and Tritons supposed to be transporting the souls of the deceased to the Isles of the Blessed. Fragments of alabaster vases and cups, and articles in terra-cotta, were met with in great abundance; as also the skeleton of a warrior wearing his arms, the lance being

in high preservation. The Director made many important purchases, of the peasants on the spot, of ancient coins and precious stones. A large depot of coins had been lately found on the plain by a peasant, amounting in value to 100,000 golden soldi. Many of these had been sold and melted down, but Bonucci was in time to rescue a great number of them, and they will be placed in the Museo Borbonico. At Venosa Bonucci remained two days. It was the country of Horace: and here some researches were made. "Leaving the antiquities for a moment," says our Correspondent, "I was not a little surprised at some of the social conditions of the country through which we have been travelling. It is the centre of the rich grain district of the kingdom, yet in none of the places mentioned is there an hotel, though Venosa has 10,000 inhabitants. There are scarcely any roads for communication with distant places, and the people are in that primitive state of ignorance that they bend to the ground before the statue of a saint, or any one who has the appearance of a gentleman. Amidst the ruins of ancient high civilization one witnesses the lowest barbarism. To travel twenty-four miles it took me two days, and to send to Naples the news of the discovery of the tomb required no fewer than six days! Such is the condition of the interior of this fine country."

SIXTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES AND WATER-COLOR DRAWINGS, the Contributions of British Artists, IS NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d. Open from Ten till Five.

THE DERBY DAY.—FRITH'S GREAT PICTURE IS NOW ON VIEW at Messrs. LEGGATT, HAYWARD & LEGGATT'S Establishment, No. 78, Cornhill, from 9 A.M. to 7 P.M.—Admission, 1s. each person.—78, Cornhill.

THE LIGHT OF THE WORLD, by HOLMAN HUNT.—Messrs. J. & R. JENNINGS beg to announce they have ON VIEW, at their Gallery, for a very limited period, this important SACRED PICTURE, painted by Holman Hunt. "For my own part, I think it one of the very noblest works of sacred art ever produced in this or any other age."—Ruskin. Admission Free.—J. & R. Jennings, Printers, 62, Cheapside.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R.H. THE PRINCE CONSORT.—THE SPECIAL WONDER OF THE AGE—MOULÉ'S PHOTOGRAPHIC LIGHT—THE RIVAL OF THE SUN. Experimentally Demonstrated by PORTRAITS, and Lectures on daily and Monday, Wednesday, and Friday Evenings, by Mr. E. V. GARDNER.—MR. LEXOX HORSE will give his HUMOROUS LECTURE ON THE ERRORS IN POPULAR TASTE with regard to ITALIAN and ENGLISH SINGING every Evening.—During the four days of the CATTLE SHOW, a Lecture on the HISTORY, PROPERTIES, and USES of GUANO will be delivered by Mr. E. V. GARDNER, Professor of Chemistry.—Great preparations are in progress for CHRISTMAS.—MANAGING DIRECTOR, R. I. LONGBOTTOM, Esq.

Dr. KAHN'S ANATOMICAL MUSEUM, a Titchborne Street, opposite the Haymarket, Open Daily (for Gentlemen only).—Lectures by Dr. Sexton at Three, Half-past Four, and Eight o'clock, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programmes). Admission, 1s.—Dr. Kahn's Nine Lectures on the Philosophy of Marriage, &c., sent post free, direct from the Author, on the receipt of twelve stamps.

SCIENCE

SOCIETIES.

GEOGRAPHICAL.—Nov. 22.—Sir Roderick I. Murchison, President, in the chair.—Lord Ashburton, Viscount Cranbourne, Lord Skelmersdale, Sir A. Bannerman, Bart., Capt. C. D. Cameron, Vice-consul Redout Kalé, Capt. H. J. Strutt, Capt. the Hon. S. C. G. H. Tracy, the Rev. R. Leah, B.A., J. Barratt, J. Botterill, F. W. Davis, R.N., J. Donne, E. J. Hawker, D. Kay, J. Mayer, J. Pincott, H. B. Reynardson, J. N. Ryder and T. Uzielli were elected Fellows.—'Notes Geographical and Commercial on the Gulf of Pecheli and the Peiho River,' by Capt. S. Osborn, R.N.—'On the Search for Leichhardt and the Australian Desert,' by the Rev. W. B. Clarke, of Sydney.

SOCIETY OF ANTIQUARIES.—Nov. 18.—The Earl Stanhope in the chair.—The President congratulated the Fellows on the change of apartments which had been effected with the Government, whereby the Society had obtained the meeting-room vacated by the Royal Society, in which they were now assembled.—The Rev. T. Hugo exhibited impressions from the seal and counter-seal of the city of Wells.—The Rev. W. H. Harford exhibited a cutlass or hanger, on the blade of which is inscribed, EDWARDVS. PRINCS. ANGLIE.—Mr. H. Reeve gave a description of discoveries recently made at Rome at the foot of the Palatine Hill, which had disclosed a portion of the Via Latina, a Basilica, and several early Christian sepulchres.

ZOOLOGICAL.—Nov. 23.—Dr. Gray, V.P., in the chair.—The Secretary read a paper, by Mr. R. F. Tomes, 'On Five Species of Bats in the Collection of L. L. Dillwyn, Esq., collected in Labuan by Mr. J. Motley.' Two of these were new, and characterized as *Phyllorhina Labuanensis* and *Scotophilus nitidus*.—The Secretary read two papers, by Mr. Selater:—the first 'On Two Species of Ant-birds in the collection of the Derby Museum,' the second 'On the genus *Cichlopsis* of Cabanis.'—He also read a paper, by Mr. Sylvanus Hanley, containing 'Descriptions of a new *Cyrena* and a new *Bulla*.' They were characterized under the following names, viz., *Cyrena cochinnensis* and *Bulla Carpenteri*.—The Secretary likewise read a paper, by Dr. Baird, containing 'A Description of a rare Entozoon from the Stomach of the Dugong, discovered by Prof. Owen, in 1831, and named by him *Ascaris halicoris*.' Though named so long ago, it has never been fully described or figured,—a blank which Dr. Baird now proposed to fill up.—A communication was also read, from Surgeon G. C. Wallich, M.I., H.M., Indian Army, 'Describing a New Preservative Process,'—the details of which were obtained at Cairo from an Egyptian, by the late Major Sir George Parker of the Bengal Army, and were communicated to Dr. Wallich by that officer, at Cawnpore, shortly before the mutinous outbreak, in the course of which the Major's life fell a sacrifice.

CHEMICAL.—Nov. 18.—Dr. Longstaff, V.P., in the chair.—Mr. Kynaston read a paper, 'On the Analysis of the Water of a Spring at Billingborough, Lincolnshire.' The water contained 2.7 grains of saline matter per gallon, including 2.1 grains of carbonate of soda and 0.6 grain of combined potassa.—Dr. Hofmann, on the part of Prof. Fritzsche, exhibited some crystalline compounds of nitro-pyric acid with benzene, naphthalene, and other hydro-carbons.—Messrs. Perkin and Duppa read a paper, 'On Bilrom-acetic Acid.'

METEOROLOGICAL.—Nov. 17.—N. Beardmore, Esq., in the chair.—J. Rock, Esq., D. Smith, Esq., and M. Garcia del Rio, were elected members.—The following papers were read:—'On the Meteorology and Mortality of London during the present Year,' by Dr. Tripe. The first part was compiled from the meteorological page of the 'Weekly Return of the Health and Meteorology of the Metropolis,' which were edited by Dr. Tripe, from observations made by some of the medical officers of health, viz., by Drs. Sanderson, Thomson, and Tripe, and Mr. Burge, by Mr. Hailes, at Whitehall, and from the Greenwich returns. He showed that the climate of central London differed in many respects from that of the surrounding districts; that the temperature did not rise so high by day and fall so low by night, that the range of temperature was consequently less, and that the humidity of the air was less in London proper, than at Greenwich, Fulham, Paddington, or Hackney. The most interesting meteorological remarks were those relating to ozone, for portions of the same test-papers being used at Hackney and Fulham, the amount of ozone was ascertained to vary with the wind. When the wind was westerly or southerly, large quantities were observed at Fulham, and only small amounts, perhaps none, at Hackney; and when the wind was northerly or easterly, large quantities were noted at Hackney, and much less or none at Fulham. These facts were explained by supposing that air charged with ozone arriving from the country became deoxygenized by intermixture with the London atmosphere, Fulham being to the south-west of London, and Hackney to the north-east. The alternations just described were not of occasional but of almost invariable occurrence. As regards the effects of temperature on mortality, the author analysed them by placing the temperature of one week opposite to the mortality registered in the succeeding week, and then grouping them together according to temperature. He thus found that 19 weeks had a temperature below 50°, and 19 above that heat, and that the mortality corresponding to the first period from "all causes" was 24,075, and to the latter only 20,994. That the group of weeks in which the temperature was below

35° had a mean mortality of 1,354, whilst the group in which the temperature was above 65° had a mortality of only 1,075. That of 7,631 deaths from inflammatory diseases of the lungs no less than 5,719 deaths happened in the group of weeks below 50°, and only 1,912 in those which were hotter than 50°. That of 5,319 deaths from consumption in the same period 2,826 corresponded with the lower temperature, and as many as 2,493 with the warmer group, showing that low temperatures were proportionately less fatal to consumptive persons than to those suffering from disease at large. Also that of 1,848 deaths from diarrhoea only 228 corresponded with the cold weeks, whilst no less than 1,620 belonged to the week whose mean temperature was in excess of 50°. The last section of the paper was devoted by Dr. Tripe to a consideration of the above facts in greater detail by dividing the weeks into eight groups according to temperature, the first consisting of those weeks which had a mean temperature below 35°, the second of from 35° to 40°, the third of 40° to 45°, and so on to the eighth, which included all above 65°. The means of these groups in per-centages, from "all causes" were 14.3, 13.9, 12.3, 12.3, 11.7, 11.7, 11.9 and 11.4, proving the fatality of cold weather. From inflammatory diseases of the lungs the per-centages were 20.8, 22.0, 16.1, 13.6, 10.1, 5.6, 5.8 and 6.0, so that death was nearly four times more frequent from these diseases during cold weather than in warm. From consumption the per-centages were 13.6, 13.1, 15.1, 11.7, 13.1, 11.2, 11.1 and 11.1, showing a less variation than from "all causes," also that "a temperature below 45° is coincident with an increased rate of death in persons afflicted with consumption." Lastly, that from diarrhoea the per-centages were 4.1, 3.0, 4.4, 3.5, 4.1, 28.0, 29.9 and 23.0, showing the deadly influence of a high temperature on the mortality rate of diarrhoea.

'On the Determination of the Mean Pressure of the Atmosphere for every Day in the Year, from all the Barometrical Observations at the Royal Observatory, Greenwich, in the Years 1841 to 1858,' by J. Glaisher, Esq. The author began by stating that there had been no determination of the mean daily pressure of the atmosphere, deduced from a series of observations, extending over a period of years, up to the present time. He then exhibited tables showing the mean daily readings of the barometer during the period of eighteen years, from the daily means of which a curve had been calculated showing the most probable mean pressure of the atmosphere for every day in the year. In describing the course of the curve, the author proceeded to say:—"Starting from the point 29.722 inches, on January 12th, the lowest point which is found in the curve during this month; the reading increases very evenly to the point 29.768 inches on February 1st, and remains at this reading, with but slight variation, till February 8th. From this time the reading again begins to rise; and on the 17th attains the point 29.815 inches, at which value it remains nearly stationary until the end of the month. March begins with a very rapid increase in the atmospheric pressure; in fact, the most rapid rise during the year occurs at this point in the curve, until the reading reaches 29.938 inches on the 8th, which is the culminating point in the year's curve, and makes an increase of 0.113 inch since the commencement of the month. From March 8th a rapid, and nearly uniform fall commences, amounting to nearly one-hundredth of an inch daily, until March 23rd, at which time the reading shown is 29.783 inches,—the fall still continues, though less rapidly, the rate of decrease being about three-thousandths of an inch daily, until, on April 7th, the reading 29.737 inches is attained. Here, again, the curve assumes a flattened appearance until the middle of the month, from which time a slow rise takes place to the point 29.773 inches on April 28th. The reading now gradually falls to 29.735 inches on May 17th; and following the curve, it will be noticed that a pretty even increase occurs till June 2nd, the reading then being 29.801 inches; after which it remains nearly stationary until June 8th, and then decreases to 29.784 inches by the 14th. From the 14th to the 23rd the

reading increases to 29.819 inches, and remains almost without change for the following four days; and then decreases something more than a hundredth of an inch by July 6th, and from this value rises to 29.820 inches by the 11th. Following the course of the curve, a very regular descent will be seen, to a reading, on August 4th, of 29.748 inches. Little or no change now occurs till August 8th, when a rise commences, as regular as the fall at the latter part of the last, and the beginning of this month (August), and continues till September 7th, the reading then being 29.910 inches. This is the second instance in the year of a wave in the curve, whose highest point exceeded the value 29.9 inches. From September the 7th the reading gradually falls to 29.890 inches on September the 12th, and still continues to fall, but much more quickly (the average daily decrease being one-hundredth of an inch) till it reaches 29.687 inches, on October 4th, which is the lowest point yet attained in the year's curve. From October 4th to the 9th, the value remains nearly unchanged, and then steadily increases to 29.733 inches, on the 29th, from this reading with more rapid strides, it rises to 29.801 inches on November 9th, and then falls very rapidly till the 23rd, the reading then being 29.684 inches, which is the minimum reading in the year's curve, and three-thousandths of an inch lower than the reading on October 4th. A rapid and tolerably uniform rise now takes place until December 29th, the reading on this day being 29.900 inches, and the third instance of a point in the curve attaining the value 29.9 inches. During the two days December 30th and 31st, scarcely any alteration occurs, but from this time till January 3rd, a most rapid fall, averaging four-hundredths of an inch daily, takes place, and continues, but with diminished rapidity, till January 12th, when the starting point 29.722 inches is arrived at.

ETHNOLOGICAL.—Nov. 17.—Sir James Clark, President, in the chair.—Dr. Norton Shaw was admitted a Member.—Mr. J. Jones, of the English College, Hong Kong, was elected a Corresponding Member.—Mr. Wright made a Report, 'On the Ethnological Papers read at the recent Meeting of the British Association at Leeds.' A supposed skull of one of the aborigines of Formosa, the only one which has yet reached Europe, was exhibited, as a present to the Society's museum, from Mr. Robert Swinhoe, of the British Consulate at Amoy. He picked it up at a spot about fifteen miles below Tamsay, where several skulls and bones of human beings were scattered on the beach, which were stated by the settlers to be the remains of some of the Black Devils (by which appellation they designate the aborigines), who had come down from the Camphor Mountains some twenty years ago, and been killed in a skirmish. Another letter from Mr. Swinhoe was read, giving an account of a trip he had made in H.M. *Inflexible*, in search of two missing Europeans, who had been wrecked nine years ago, and were reported to be in captivity among the aborigines. They circumnavigated the island, calling in at all the harbours and landings wherever they were able, commencing at Taiwanfoo, and following the coast southward. At Pongli the first trace of the savage race appeared, many of the Chinese there being married to native women, so that numbers of the villagers are half-caste. The same was found to be the case at Langkeau further down. Below this the mountains run down to the water's edge, and there none but the savages were found. The weather now compelled them to put out to sea, and they made for the other side of the island. They tried to land in a bay, called Chok-e-day, lat. 24° 6' 18", but were prevented by the surf. There was there a Chinese village; they distinguished a few men nearly naked, armed with spears and knives. Their hair was short and fringed on the forehead, but was long behind, and either tied up or hanging loose. They were much fairer than the Chinese, and appeared very fierce, brandishing their arms threateningly. The settlers called them Tai-lok savages. The Chinese spoke of them as the raw savages. At Saw-o, on the north-east, and also in the Kalepan river just above, they fell in with several villages of the Siekwan, or tame

savages. These lived in villages, and were a fine-built, intellectual race; and many of their females were really good-looking. Some of the men had loose hair; but many of the young ones had their heads shaved. They were a shade or so darker than the Chinese, and had a Malay cast of countenance. The women were, some dark, others nearly fair, and wore the hair loose behind, with a white or red band over the forehead, or done up behind with two or three red bands. Some wore large white metal ear-rings. They did not know their origin, except that they came from the hills; and they were as much afraid of the raw savages as the Chinese. Their language, like the Japanese, abounded in the R sound. Mr. Swinhoe concluded his communication with a short vocabulary of this language.—Mr. H. M. Greenhow read a 'Notice of the People of Oude, and of their leading Characteristics.'—Sir Charles Nicholson, in reference to the communication on the aborigines of Formosa, made some remarks on the population of the islands of the Pacific Ocean, which, he said, might be generally divided into the Papuan, or dark, and the Malayan, or light, races. The former, he had no doubt, were everywhere the original occupants, but universally gave way and disappeared before the light-complexioned settlers. He pointed out instances in which they were thus disappearing, or had disappeared; and applied his remarks to some of the general questions of Ethnology.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 23.—J. Locke, Esq., M.P., President, in the chair.—The paper read was 'On the Successful Working, by Locomotive Power, over Gradients of 1 in 17, and Curves of 300 feet radius, on Inclines in America,' by Mr. T. S. Isaac.

SOCIETY OF ARTS.—Nov. 24.—G. T. Doo, Esq., in the chair.—Mr. F. Joubert read a paper 'On a Method of rendering Engraved Copper Plates capable of producing a greatly increased number of Impressions.'—The last century, he said, produced many engravers of great merit, and, in this country, foremost amongst them were Hogarth, Sir Robert Strange and James Heath. The excellence of their works gave rise to such a demand for print impressions of their engravings, that some forty years ago, when it was found that a copper plate could not yield a sufficient number of impressions for the demand, steel plates were introduced. It became, however, a desideratum to harden the surface of the copper plate, and protect it from wear while printing. The present invention consists of covering the printing surface with a very thin and uniform coating of film of iron. This is effected as follows: at the positive pole of a galvanic battery, a plate of iron is placed and immersed in a proper iron solution, and on a copperplate being placed at the opposite pole and likewise immersed, if the solution be properly saturated, a deposit of iron, bright and perfectly smooth, is thrown upon the copper plate. This coating may be removed and renewed as often as is found necessary, and thus it is stated that 12,000 impressions have been produced from one copper plate.

MEETINGS FOR THE ENSUING WEEK.

- MOX.** Royal Academy, 8.—'On Anatomy,' by Prof. Partridge.
—Institute of Actuaries, 7.—'On the Improvement of Life-Contingency Calculation—Part II. The System of Dependent Risks,' by Mr. Farran.
—British Architects, 8.
TUES. Institution of Civil Engineers, 8.—Discussion 'On Steep Inclines on American Railways,'—'Description of a Breakwater at the Port of Blyth, &c.,' by Mr. Scott.
—Royal, 4.—Anniversary.
WED. Society of Arts, 8.—'On Copper Smelting,' by Mr. Clarke.
—Geological, 8.—'On the Geological Structure of the North of Scotland, Orkney, and the Shetland Islands,' by Sir R. I. Murchison.
THURS. Zoological, 8.—General.
—Linnæan, 8.—'On the Linnæan MS. of the "Museum Uricæ,"' by Mr. Hanley.—'On the Morphology of the Balsaminaceæ,' by Prof. Hentley.
—Society of Antiquaries, 8.
—Philosophical, 8.
—Chemical, 8.—'On Atomic Weights,' by Mr. Mercet.—'On the Analysis of the Water of Holywell, North Wales,' by Mr. Barratt.
FRI. Archaeological Institute, 4.
SAT. Asiatic, 2.

FINE ARTS

History of Architecture—[*Geschichte der Architektur*].
By William Lübke. (Cologne, Seemann.)

WERE it but possible to take all the best and truest matter, first from one book upon architecture and then from another—and all of them published within the last three or four years—what a charming work we might have! In the present case, if only Mr. Fergusson's 'Illustrated Handbook' could be turned upon Dr. Lübke's 'Geschichte' a capital book would be the result. Mr. Fergusson, it may be remembered, very unaccountably omitted from his work, which professed to be an account of styles of architecture "prevailing in all ages and countries," the style of Italian Renaissance in *toto* . Dr. Lübke, on the contrary, devotes a considerable portion of his work to this epoch, and illustrates it with some very effectively executed woodcuts. But even here the leading characteristics and varieties of the style are not adequately exhibited and dwelt upon. The works of Brunelleschi, Sansovino, Michael Angelo, and Palladio deserved a somewhat more extended notice, although indeed the whole range of this vast subject has been comprised by the author within a single portable volume. The woodcuts are numerous and excellent: many of them we have seen before in a *Conversations-Lexikon*; but they have the recommendation of being taken from the best authorities, and afford a valuable supplement in many details to those which have been published in England. It is, however, to be regretted that the German author does not more readily state the authorities, and cite the works from which his woodcuts have been taken. Dr. Lübke commences with Indian, Assyrian, and Pærsopolitan architecture, and treats of the remains of Asia Minor, before touching upon Egypt. After running the usual course through Greek, Roman, and Byzantine, he devotes an interesting chapter to the early German or Rhenish architecture, relating especially to the period of Charlemagne. He then enters upon the elaborate beauties of the Mohammedan style, decorating his pages with rich woodcut views of Granada and Cordova, and subsides quietly into the frigidity of the Russian. In the Romanesque period the eye is gratified with an abundance of rich and very original ornament, especially in certain capitals and frieze decorations. Altogether, this period is the best feature in the book. Technical sections and profiles do not distract the unprofessional reader. Clear and serviceable ground-plans now and then come in to supply a few points of necessary information, and to render dispositions of space more intelligible; and here it may be regretted that a more general uniformity of scale had not been adopted. The Gothic (*Gothischer Styl*), which most German writers designate *Germanische Baukunst*, occupies the remaining space before the Renaissance. As a convenient manual, this single volume deserves to find favour with travellers. It has the advantage of a double Index, and is moreover printed on excellent paper.

FINE-ART GOSSIP.—Mr. Westlake has sent us Part I. of an illustrated Old-Testament History, published by Masters & Co., and forming the first of a series of accurate, but rather niggling and timid designs, by an English artist (name unknown), drawn from a MS. in the old Royal Collection, British Museum, and of a date, it is supposed, of about A.D. 1310. As evidence of English religious art at that date, they have much interest. First come two roundels supported by cherubim and seraphim, all beings of heaven and hell, representing God with a compass, marking out the circles of the spheres, and pronouncing the terrible words which drive out Lucifer from heaven, and raise him to the dreadful rank of Chief Devil, over a great multitude of rebel and fallen angels. Horned satyrs worship him, and drag his robe into a sort of knotted halter of honour round his neck. His body is composed of faces; he has claws on his feet, which rest on a large unshaped head. The next scene is Creation. God, seated on a sort of table tomb, sits surrounded by incongruous but peaceful crea-

tures: the goat, bull, and sheep,—the unicorn, gryphon and monkey. The third scene, God is creating Adam, and drawing Eve out of Adam's side, all in the same drawing;—below he is holding a certain sapling tree with a bushy top, and forbidding the use of its fruit. The drawing, though timid and meagre, is accurate and anatomical, singularly so.—Scene 5. God is reposing on his throne surrounded by quires of exulting angels playing on psalteries, horns, viols, and guitars. Below, Adam and Eve tempted by a singular serpent with rabbit legs and much tail, are plucking the forbidden fruit, are danced round by exulting devils, who make faces, but do not laugh. This is a fine thought,—make a note of this. In the next view an angel with very buoyant wings is handing the exiled pair a dress and spade, and materials for spinning. The serpent, whose tail is seen driven through a hole in the tree, is just escaping. Scene 6, as Jack Cade's men well remembered in such misalls, Adam delves and Eve spins. Eve is graceful, but there is a want of motion about Adam. Below, Cain and Abel guard the flocks and amuse themselves with bandying a ball. Cain is bare-footed and truculent; Abel decent and childish. About the scene where the first murderer strikes down his innocent and unoffending brother with the jaw-bone of some animal, there is an extreme want of expression; but there is invention and pathos in the lower vignette, where the wicked man is treading down the clods and leaves over the dead body of Abel. There is almost a Pre-Raphaelite minuteness about the thready grass-blades and scattered leaves that grow round the edge of the grave. This must have been a strong yet tender mind, that of this thirteenth-century painter of the unknown name to whom our remarks and the glorification of this revival must alike be so supremely indifferent. We end with Noah working in a round cap and buskins, working very hard at a very small ark which will certainly be miraculously favoured if it does preserve him, for it is not bigger than a willow-pattern butter-boat, and of about that shape. How will he ever get his live stock into the hold!—and how, getting them in, will he ever get them out again? We cannot fail to praise the well-drawn, but singular trees, long, thin, and bushy, in which the artist indulges. They are certainly as curious conventions as those green, wiggy cones the Dutch toy-merchants deal in; but then they have elaborated leaves, sometimes as many as twenty, and you can always distinguish what tree the shorthand note is meant for,—and, after all, they are a thousand times better than those tangled, fuzzy wigs that stand for trees in young ladies' pencil landscapes, clever as those are. The trunks, too, though slim and fantastic, are delicately outlined, and have a pleasant curve and sway about them. We trust Mr. Westlake does not attenuate these interesting relics of English, or semi-English, Art.

The Frankfort Committee for the execution of the Frankfort monument in honour of the invention of printing, has finished its task of many years, and published its final report, by which we learn that much has been done with comparatively small means,—the subscriptions and expenditure for the monument amounting to only 31,650 florins. With this moderate sum Frankfort has gained one of the finest sculptural works of its kind. The three principal colossal figures (Gutenberg, Fust and Schöffer), executed in copper by the galvanoplastic process, are among the largest and most important done in that way. The other figures are of zinc, with a galvanoplastic copper covering, thus harmonizing well with the three statues above mentioned. They are four allegorical figures, representing the chief supporters of intellectual culture, viz. Theology, Natural Science, Poetry and Industry; then four figures representing the four towns which were the first to exercise their influence on the development of the art of printing—Mayence, Strasburg, Venice and Frankfort. Besides these the monument shows fourteen historical portraits, and on its four corners four water-spouts, terminating in the emblems of the four principal Continents, i. e. in a bull's, a lion's, an elephant's, and a lama's head.

We hear from Munich:—"Our bronze foundry is now exhibiting a work which attracts a great

many visitors. It is the equestrian statue of Bolivar, which is to adorn the principal public place at Lima. Never model presented to the caster so many dangers and difficulties as this, yet the casting succeeded completely. The model is by Signor Tadolini, of Rome, and although it has many beauties, especially the gigantic rearing horse, yet on the whole it makes rather a Peruvian impression, reminding one of a thunder-storm or the Wild Huntsman. The horse kicks its front legs high into the air, and behind its neck the general, who, lowering his plumed hat, salutes with military grace, is only half seen. The cloak, violently agitated by the wind, flows around his shoulders, and gives the appearance on one side as if the field-marshal sat in a shell, and on the other, as if a pair of wings were fixed on his shoulders. Whether this is the taste of the artist, or a concession on his part to the taste of the country for which the statue is destined, we must leave undecided. At all events, these little South American Republics manifest a patriotism that deserves acknowledgment. Already Chili has its Bolivar on our bronze foundry, and now Peru follows its example. Signor Tadolini's statue will be despatched to Lima with all possible speed."

MUSIC AND THE DRAMA

MISS AUGUSTA MANNING'S ANNUAL CONCERT will be given, by special permission, at the OATLANDS PARK HOTEL, Weybridge, on FRIDAY EVENING, December 3. Artists: Miss Harriet Whyte, Miss A. Manning, Madame Bassano, Mr. Theodore Diano, and Mr. Frank Rodda. Conductor, Mr. H. Harrison.—Tickets to be obtained at the Hotel, or of Miss Manning, 43, Connaught Terrace, Hyde Park.

EXETER HALL.—Madame ANNA BISHOP'S GRAND CONCERT on MONDAY, December 13, commences at Eight. Vocalists:—Madame Anna Bishop (her first appearance since her return), Madame Weiss, M. Weiss, and Signor Belletti. Piano-forte, Miss Arabella Goddard. Conductor, Mr. George Loder. Full Orchestra. Madame Bishop will sing Gagliardi's Celebrated "Gratus Agnus"—Clarinet Obligato, Mr. Lazarus; also, Mendelssohn's "Infelice," besides several popular Ballads and the Duett from "L'Elisir of 'Quanto Amore' with Signor Belletti.—Admission, 1s.; Unreserved Seats, 2s.; Reserved Seats, 5s.; and Stalls, 7s. 6d. To be had of Craner, Beale, Jullien & Co. Regent-street; Mitchell, 39, Old Bond-street; Chappell, Bond-street; Fentum, Strand; Keith & Prowse, Chesham; at the Hall; and at Mapleson & Co.'s, Musical Agency, 15, Haymarket.

M. JULLIEN'S CONCERTS.—LYCEUM THEATRE.—LAST WEEK BUT ONE.—EVERY NIGHT at Eight.—M. Wieniawski, the Celebrated Violinist, will perform Every Evening. MONDAY, November 29, a GRAND BEETHOVEN NIGHT. On which occasion Madame Evelyn Garcia will make her first appearance these three years. The first part of the Programme will consist of the Works of Beethoven, including the Overture "Leonora"; Symphony in C minor, Concerto, Violin, performed by M. Wieniawski; and the celebrated Sonata, performed by Soloists M. Jullien's Orchestra. Second Part, Miscellaneous: Quadrille, "The Campbells are Coming," and "Hymn of Universal Harmony, Jullien; "Père Lévêque" Valse, Jullien; Solo, Violin, "Caravan de Venise," Paganini, performed by M. Wieniawski; "Frikell Galop, Jullien.—M. Jullien's Annual Bal Masqué on Monday, December 13th.

PRINCESS'S.—An agreeable variety has been introduced into Mr. Kean's farewell repetitions by the performance of Shakspeare's delightful comedy, 'Much Ado about Nothing.' The two principal characters are most elaborately represented by Mrs. Kean and her husband. Beatrice has been repeatedly the study of this great actress; and was always one in which she was most acceptable to the public. There is not a point or turn which she has not made her own; and these are still pronounced with spirit and vivacity. Mr. Kean is rather too lightly built for the robust Benedick; but brings so many resources to bear on the impersonation, that he willingly exchange the physical for the more intellectual properties which the deficiency of the former compels the actor to unfold all the more carefully. Mr. Kean possesses a comic life and vigour which, combined with the brilliancy of his style, enables him to sustain the general interest of the scene, and, at special points, to command the house. One of these was the celebrated soliloquy, in which he develops his growing affection for Beatrice, and finally determines to marry on those large philosophical and cosmopolitical principles which ought to persuade every bachelor to conform to matrimony as the first of social duties, apart from any motive of personal choice. Mr. Kean mastered the sentiment, and brought out the point with the utmost felicity. Their courting scene, after the disgrace of poor Hero, was admirably acted by both Mr. and Mrs. Kean; and their combined resolution to revenge the lady's wrongs by killing Claudio, was most hilariously pronounced. Beatrice has now tested the sincerity of his love, and Benedick has con-

fessed the force of her influence; both know each other's qualities intimately, and their mutual satisfaction is unbounded. The other characters were more than respectably performed. Mr. Graham made quite a feature of the little part of *Antonio*; and Mr. Ryder acted with much suavity as *Leonato*. The *Dogberry* of Mr. Frank Matthews was a little too much identified with the actor's manner; but the *Verges* of Mr. Meadows was, in its way, a complete assumption.

On Monday, a new one-act farce was produced. It is by Mr. J. M. Morton, and, as usual, derived from a French source. It is entitled 'Thirty-three Next Birthday.' A young, unmarried lady of the predicated age (Miss Murray), resolves on desperate measures. She pretends to be the wife of her uncle, *Maïor Havoc* (Mr. Cooper),—when she at once finds suitors that, as a single lady, she could by no means have commanded. The regulations of French society would certainly render this a possible arrangement; but such an incident grafted on English manners is an evident improbability. Mr. Benson, a young man (Mr. Everett), proposes with dishonourable intentions. The test comes,—when the lady discloses the secret of her spinsterhood, and asks for a plain answer to a plain question:—Will he wed? Benson has no such notion—at least, with the elderly Miss Havoc—and is under an engagement, in fact, with a younger lady. But Mr. Cackleberry (Mr. Frank Matthews), an older man, has wooed with a sincerer purpose; and, indeed, has busied himself in exciting the Major's jealousy in regard to Benson, and being astonished at the supposed husband's indifference. This is, indeed, the comic part of the piece. Cackleberry's perplexity and earnestness are equally amusing;—and when at last sufficiently allured to declare his passion to the lady, his confusion, his moral reluctance, and her irresistible fascinations, compose a really good scene. He is delighted to find that the lady is free as himself to wed;—and the curtain falls on a little drama which leaves an English audience rather puzzled than pleased.

HAYMARKET.—Mr. C. Mathews has tried his hand at the French piece—'Edgar et sa Bonne,' recently produced at the Adelphi, as 'The French Lady's Maid'; and he appeared in the part of the hero on Thursday week. The title of the new adaptation is—'My Mother's Maid': it was well received by the house.

MUSICAL AND DRAMATIC GOSSIP.—In the New Year's number, for 1858, of the *Athenæum*, a communication from Aberdeen was printed, giving a hopeful account of musical matters in that remote town; and mentioning, among other projects, the one of building a Hall for great performances. This Hall—one of a suite of rooms, 150 by 70 feet, and 55 feet in height, with space to seat 2,400 persons, and permanent orchestra accommodation for 300 performers—will now, we are told, be roofed in very shortly. An organ has been ordered from Mr. Willis; and it is the intention of the enterprising gentlemen of Aberdeen (which town, now, we are assured, contains sixteen musical societies) to hold a Festival there in 1859, after the British Association has met. Here is an opportunity for a Scottish poet and Scottish composer to distinguish themselves,—the occasion being remarkable, almost unique, in its interest. Let us point out, while time is plenty, that these spirited proceedings will acquire new zest and spirit—if together with due honour to the Art that was,—something is done for the Art that may be to come.

In addition to the societies and singers which we announced as about to open their doors and their mouths forthwith, we may mention the *Vocal Association*, conducted by M. Benedict. It has been said that at one of its concerts during the coming season a secular *Cantata*, by Mr. Lindsay Sloper, will be produced,—the words to which are by Mr. Henry F. Chorley.—In point of older novelty, Mr. H. Leslie seems disposed to stir by adventuring among the Motets of Sebastian Bach, one of which is to be produced at the first meeting of his choir. For any opportunity of coming to some understanding with this difficult music the public cannot be

too thankful. The more that the right of private judgment is exercised, and careful attention to the works of the great masters considered *per se* a privilege and a pleasure, the less shall we have true taste abused and aspiration damped by the indiscriminate enthusiasm of those who "trump" (as the whist-players say) every attempt to play new cards by calling for 'Don Giovanni,' or Beethoven's Symphony in C minor, or 'Elijah.'—We understand, too, that a performance of Mr. H. Leslie's 'Judith' will take place in London during the season.

Manchester seems determined to keep the lead, after London, in the matter of music,—since now, besides her gentlemen's concerts and M. Halle's chamber-music, the town has a Choral Society, by aid of which the *desideratum* of grand vocal and orchestral performances is to be supplied, a series of six concerts during the winter being announced. Those who have attended the performances already given there speak of the chorus as admirably keeping up the old-fashioned reputation of the county of Lancaster.

There are to be three miscellaneous concerts at the *St. James's Hall* on early days in December.

"After drought cometh flood."—The amount of musical rumour in this week's *Gazette Musicale* is so great and so miscellaneous that we can only avail ourselves of it with slender comment, and scanty attempt at classification. First, as concerns France:—Many will be sorry to be told of the death of M. Hermann-Léon, the capital dramatic baritone (and a painter, too, as well as a singer), whose performances in 'Les Mousquetaires,' of M. Halévy, and in M. Meyerbeer's 'L'Étoile,' are among the good recollections of late years belonging to the *Opéra Comique*.—The *Sainte Cécile Mass*, this year performed at the Church of Saint Eustache according to custom, on the 22nd, was no French work, but a mass by Weber.—M. Rénusat (the capital flute-player) is making up a French comic opera company for England, the names of the artists engaged for which may be encouraging, but are not much known, even in Paris.—Something better may be asured from the announcement of a choral festival, to be held in Paris next year, to which already seventy-five societies have "adhered," thus making up the number of performers seven thousand, or thereabouts. Let us hope that such a mountain of voice will not content itself with *moussmusic* to sing.—Choral life, it appears certain, is growing up everywhere in France. We now read of a society numbering one hundred and sixty singers having been formed in no larger place than Béziers.—Italian matters in Paris become increasingly dismal or comical, as the mood of the speculator may find them. 'Il Giuramento,' of Signor Mercadante, has been tried this week;—a *tearing* drama, as regards story, none other than a travesty of M. Victor Hugo's 'Angelo,'—without the aid of an artist capable of acting the least in any one of its four principal parts. The comicality is, that after all manner of talk and trial of newer tenors, M. Bélart is again at the Italian Opera. Having always thought him an artist well worth watching, we are glad to see another proof that, without noise or false parade, the day of one possessing so many excellent qualities as he must return.—Quoting from another journal for the moment, in regard to Italian matters, let us advert to a hardy paragraph, somewhat hitting in the face every precise advertisement of "Her Majesty's Theatre to let," which declares that Signor —, "the known theatrical agent," is travelling in Italy to make engagements for *Her Majesty's Theatre*. When will Italy take any pains to inquire what and whom, and *where* to trust? That the entire machinery of these transactions grinds the second, third, and fourth-rate musicians, is our reason for harping on a familiar string.—Further, the *Gazette Musicale* tells us that M. Rubinstein has been appointed Director of Music at the Court of Russia—the "right man in his right place," we conceive,—that a new oratorio by Herr Vogt, 'The Resurrection of Lazarus,' has been given at a charitable concert in Berlin,—and that Herr Emil Naumann's 'Judith,' an opera in three acts, was produced at the theatre in Dresden on the 5th of this month—with applause.

It is with regret that we must continue the bad accounts of Herr Ernst's health, which affords little

hopes of his being able to resume his career as a player, for the present at least. It is fortunate for the lovers of great violin-playing that Herr Joachim is in his prime, and an extraordinary (not too extraordinary) favour here;—since the alternatives are not many. Consummate in point of tone and execution as M. Viextemps is, he has, nevertheless, never taken a hold on the hearts of our amateurs; and after these two celebrities are mentioned, it becomes difficult to lengthen the list. A friend who has obliged us by some notes on the music of the late October Festival at Munich, reminds us, by his praise, how favourably we were struck during the year of the Exhibition there by the violin playing of Herr Lauterbach, a Bavarian, to whom a trial in classical music might be accorded without much risk. But in this world, again, recurs the question, "What to play?" Among other instrumentalists heard in Germany by the Correspondent just adverted to was *Fraulein Möser*, whom he describes as a *solo* player on the harp of the highest quality. To come back to the violin, we are told from the same source that the pupil on that instrument of the highest repute in the Leipzig Conservatory is from America.

We have not often seen the American papers so unanimous about any question of Art, at least, as some dozen which have been forwarded to us, devoted to Mlle. Piccolomini;—whose appearance at the New York *Opera*, is described to be—what it must ever be—a failure in the ears of all who demand that a singer shall sing. Those who manage such matters beforehand, had issued "sensation tickets," in which the agony of expectation was to be piled up on an *Olympus* not thought of before. The public were made acquainted with the precise moment when the Cardinal's relative would step on the stage as *La Traviata*, and were told, that if not ready to receive her, they would not be allowed to take their seats till *after* she had sung the 'Brindisi.' But the public, whether shut out or let in, seem to be agreed with the *Athenæum*, that Mlle. Piccolomini,—Mr. Landor's "triumphant Piccolomini,"—however triumphant, is no singer;—and thus is unfit to succeed to Malibran, Madame Goldschmidt, Sontag, Mesdames Alboni and Grisi—to any great opera vocalist, in short, who has succeeded in America.—Herr Formes, we observe, is singing again in opera at New York.

Madame Celeste, at the Standard, has been playing *Le Diable* in the humorous drama of 'Satan.' At the Pavilion, Mr. Rayner has been acting in 'Othello' and 'Macbeth.'

MISCELLANEA

Apparatus for working Railway Breaks.—After the last meeting of the Institute of Civil Engineers, a model, by Mr. Hall, of an apparatus, by which railway carriages were coupled together, so as to render the action of the breaks continuous throughout the train, and thus render it possible to apply three or four breaks simultaneously. A longitudinal square bar was suspended under each carriage, the connexion being made by a universal joint coupling. In making up a train, the great blocks of the great vans were screwed up close to the rims of the wheels, and then the coupling was effected, so as to avoid the possibility of slack. The break-blocks were so arranged on the carriages that two operated in each direction, so that the carriages might be moved either backwards or forwards, indiscriminately; but this was not the case with those attached to the tenders and the break-van. The mode of applying the power was similar to that ordinarily in use. There was a worm-wheel on the spindle of the handle from the van, working into a cog-wheel, fast on the longitudinal shaft. On this shaft there was also a screw working in a loose collar, to which was attached the ends of one pair of levers, operating the arm of a lever, on a fixed shaft, also carrying the levers to which the blocks were attached.

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